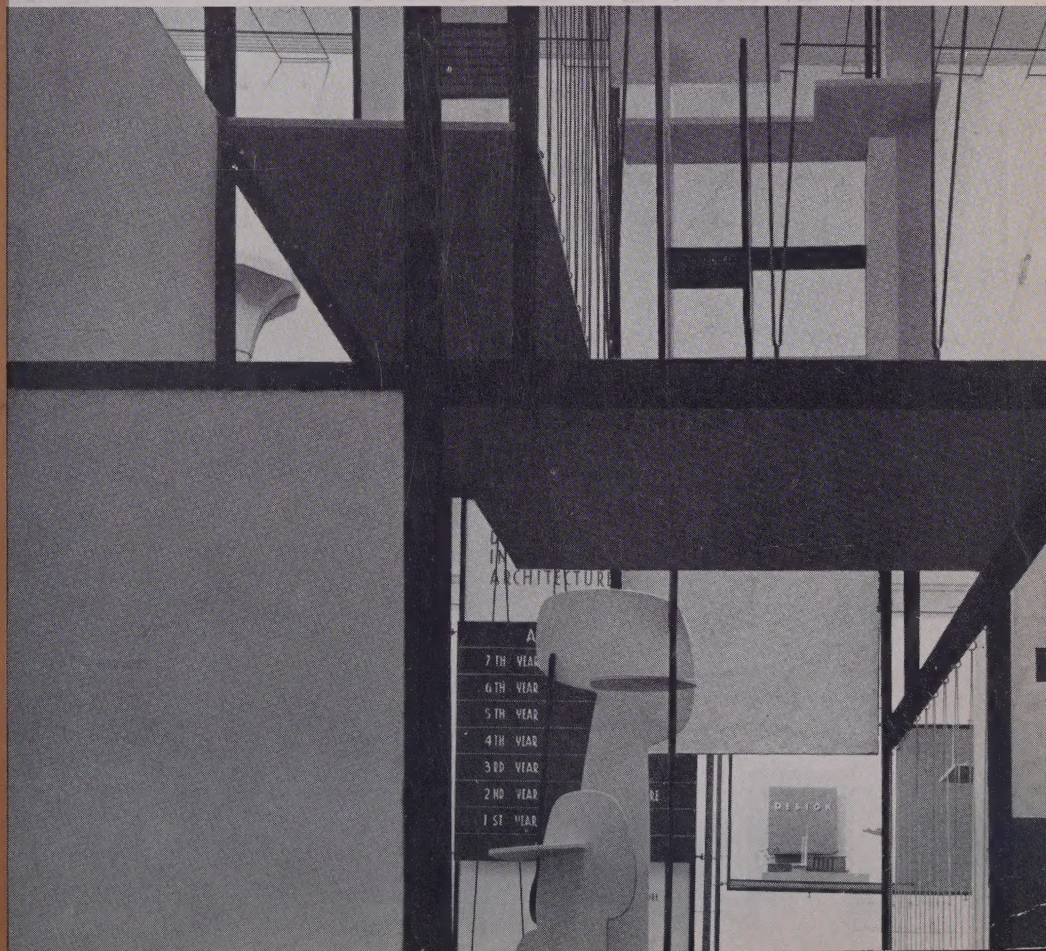


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# JOURNAL

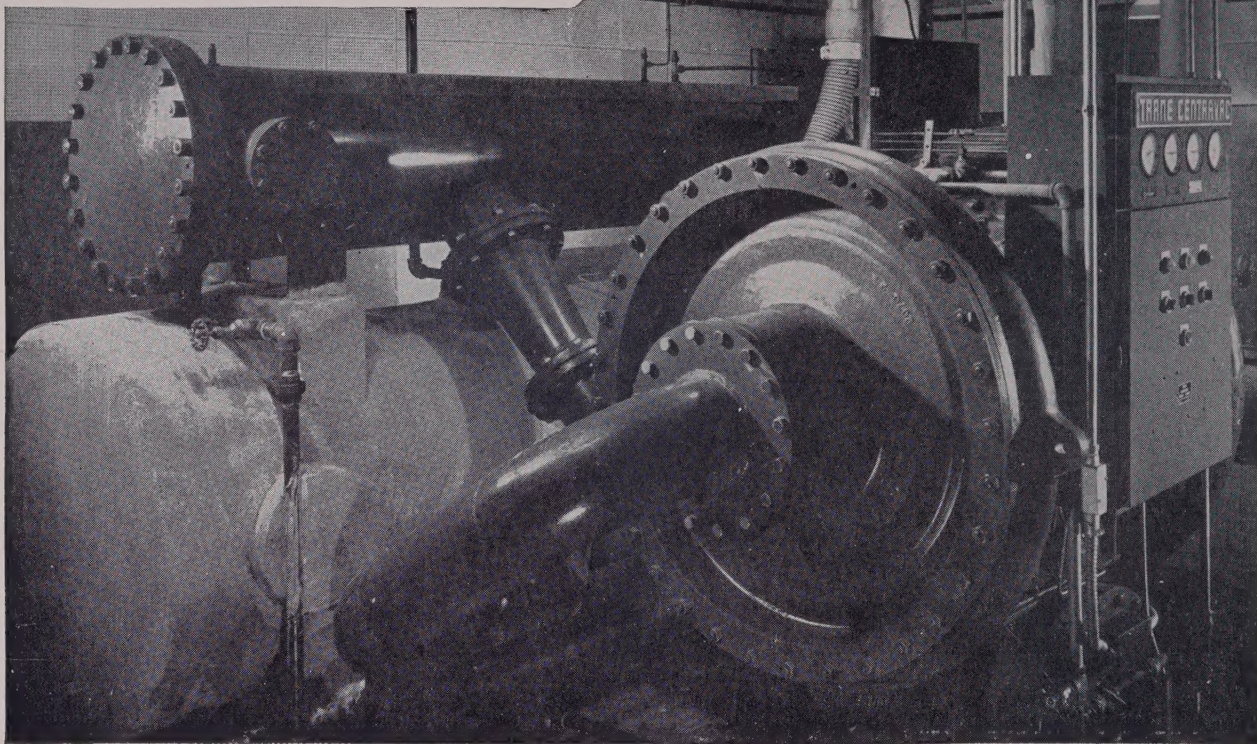
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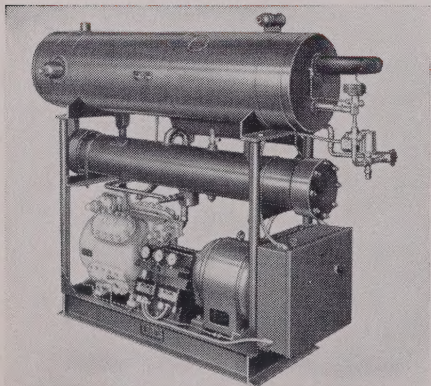


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# RAIC JOURNAL

Serial No 355, Vol. 32, No 3

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Photograph by Selwyn Pullan

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## EDITORIAL

TWO THINGS GIVE US SOME CONCERN in the modern house, and our concern probably reached its highest pitch in the Calvert Competition. Of the first, we have already written on this page. We regretted, on that occasion, that the generation of architects who entered practice after the late war, seemed to feel no pangs of conscience in presenting a client with drawings of a house where pictures could be hung only on the bedroom walls. We expressed surprise because at no time in the evolution of the curricula of the universities has so much time been devoted to art appreciation as the immediate post war period. It seemed to us that with the modern wall, and a desire for colour, happily placed, that the artist would come into his own. Masonry partitions and glass speedily eliminated him. Is it possible that we are less concerned with solving the problems of architecture and of our clients, in our own way, than with worshipping at the feet of foreign gods who have rejected the traditional bond between architect and painter? Mr Frank Lloyd Wright is convinced of the adequacy of material, light and space — and walls, though it would be a daring client who would desecrate them with a picture. Mr Mies van der Rohe and Mr Philip Johnson are similarly concerned with material, light and space, but without the walls. At the same time, Mr Johnson excites our admiration for his concession to the other arts, in his own house, by an orange ash tray, and a Poussin on an easel. Perhaps the easel is the answer to the problem, except that, in our own case, we should insist on six easels in the living room, and that might be messy. We invite comment on this matter, because it may be that, as in our second concern, we are out of date.

Our second concern has to do with the lack of privacy in the so-called modern house. In the old two storey Georgian house, the functions of living, eating, sleeping and bathing were all relegated to their appropriate departments and people lived normal, happy lives. They lived in that sort of house until recently, and statistics show that they smoked less, drank less and were less prone to what are politely called emotional upsets. With so little to do, psychiatrists were few. Not all of this deterioration in mental health can be laid to the modern house, but we venture to suggest that some can. It may even be that schizophrenia, or the split personality, and the split level house are more closely related than medical science has yet discovered. We hasten to say that we are aware of *le plan libre*, and the boon that it has been to mankind, but we believe that, like other blessings, it can be overdone. Which brings us back to the Calvert Competition. Nowhere have we seen sections so split or plans so libre. We have no desire to see children return to the Victorian nursery, but we are equally certain that we dislike electric trains in the dining area — as it is now called. Our enthusiasm for space wanes when it flows freely over living and dining into the play area. We never felt our age so keenly as when looking at a Calvert competitor who did his cooking and clothes washing in a play-cum-bedroom area which flowed without let or hindrance into the living space. As in a nightmare, we heard the screams of frolicking children, we smelt the pungent odour of cabbage, and we saw the baby's napkins on a line — all from a chair in the living room. Is it any wonder, we asked ourself that Mr Johnson is a bachelor and, so far as we know, Mrs Farnsworth and her husband are childless. But these musings were rudely shattered by a student whose very sister and her husband have left their living room unplastered and unfinished until the day dawns, some years hence, when it will be safe to introduce their little loved ones to curtains and chairs. We didn't dare ask whether the house was split level.





UNIVERSITY OF BRITISH COLUMBIA



THE SCHOOL OF ARCHITECTURE at the University of British Columbia is still a child. Only eight years old, it has a typical lusty exuberance which finds expression in making a lot of noise, — in wanting to be heard. For two years our eager students, between complaints of overwork and too many assignments, have challenged and begged me, and the *Journal*, to let them handle the Student Issue. Their chance has finally arrived, and here it is.

This is entirely a student issue, representing many hours of fun and hard work, supplemented by many long turbulent discussions and periods of contemplation. The whole student body was organized into production — O Ambitious Ideal — and finally it was left to the few determined and dauntless ones to bring the material together and see the issue through — O Stark Reality.

With the exception of Wilfrid Ussner, who was staff representative on the student committee, no member of the faculty has had anything to do with this ambitious issue, except for these few words of introduction. As such, this issue of the *Journal* should be a fair mirror of this School, demonstrating its strength and its shortcomings, its dreams and its delusions. It represents the student point of view — a point of view to be harkened to and studied. The staff of this School has always paid close attention to the voice of the student — and then has said and done what must have seemed on many occasions to be the exact opposite to the student opinion and recommendation. The reason for this may be found in the responsibility we, as a school, feel towards the eventual professional man — and not only the student — which we are training. But the student's voice was never silenced in our deliberations — and his opinion always found some expression in our decisions.

Through the Advisory Committee to the School and through our contacts with the profession and its needs, we are made fully aware that the university cannot train the complete architect ready to start his professional life. We are merely offering studies which will produce a graduate ready to understand his professional tools and responsibilities. These will be brought to maturation and tempering in the cauldron of office and building experience. University training should provide him with that highly sensitized catalyst which would enable him to transform this post graduation creative and practical experience into a coherent architectural mosaic — a philosophy of architecture.

While we prepare the student for this further training and development as a graduate, we do not consider it the role of the university to prepare men as skilled draftsmen, designers or specification writers. The student's mind has been opened broadly to an accentuated perceptivity enabling him, as a graduate, to comprehend and analyze his many varied experiences rapidly, integrating them into his body of architectural knowledge. At the same time his skills will have been developed so that with increasing confidence this growing body of knowledge can be given creative form. The student is being prepared to become a leader, an administrator and organizer, not a technician.

We hope that the studies followed here will have trained our graduates to evaluate in terms of man's needs the mass of technical knowledge which is showered upon him from all sides, from his consultants, from manufac-

turers, builders and other experts. This technical information, we expect, will be sifted through the architectural mosaic he is perfecting, retaining only that which is functionally suitable and socially valuable. Buildings are functionally and technically out of date before they are completed. However, the pleasure and emotional satisfaction these same buildings can give man could increase with the years, and thereby prove a social usefulness which cannot be measured by any immediate excitement over low costs, a new ventilation system, door latch or curtain wall.

It is here that a study of history becomes imperative. To serve its full purpose a building must have the qualities of other great buildings throughout the ages which were expressive of their time. A student who graduates without a respect for that greatness and an understanding of the reasons therefor, will have no gauge by which to judge his own achievements. He will wander in an architectural vacuum without points of reference or sense of historical continuity in the achievements of the profession he is entering.

Finally, as a citizen of a competitive and aggressive society he must be able to render a service to his client which measures up to the expectancy of this society. He must understand the social and economic workings of our institutions and he should emerge aware of both his own and the architectural profession's socio-economic responsibilities.

In a university where students come from Saskatchewan, Alberta and such varying points in British Columbia as Pouce Coupé, Toffino, Smithers, Penticton and seventy-year old Vancouver, a course in architecture faces problems not found in older centres of culture and in established communities rich with tradition.

The resulting influence on the School curriculum at U.B.C. has been to emphasize in the early years subjects which would establish architecture as an art. Beyond this, and typical of many architectural schools, throughout the five years three streams of study are followed and merge in the thesis project, the first assignment where we can expect to see the complete integration of the student's academic training. These three streams are:

1. the Humanities courses, which give the student a sense of historic continuity, a feeling for aesthetic and emotional quality, an understanding of his social and professional responsibility.
2. the Technical courses which are very comprehensive and prepare the student for an understanding of the technics of building — and give him the fundamental skills with which to translate these technics into his own socially determined architectural language.
3. the Design courses which, through industrial, landscape, visual and architectural design and with the ancillary planning and theory courses, bring together the humanistic need to be served by architecture and the technical means by which this may be achieved.

Mingled with the prosaic aims of the School are the smiles and the tears, the student frivolities and the pedantic admonitions, the fun and the drudgery, which are all part of a student's life — even more so if he studies architecture. But after all — c'est la vie!

Fred Lasserre, Director





*Extracts from minutes of Pre-Architecture Club.*

*February 26, 1946, first meeting. Purpose of meeting explained. List of names taken. P. Cotton elected (by acclamation) President — accepted on temporary basis. Unanimous motion from floor that U.B.C. have architecture dept. President empowered to choose own committee.*

*March 5, 1946. Constitution read, approved, added to and passed. Circular in form of questionnaire to be drawn up and sent to architects in B.C., also to Boards of Trade and Chambers of Commerce of various towns.*

*March 11, 1946. One hour talk by the Dean on why we can't have architecture at U.B.C. Same day. 2.30 P. Cotton and F. L. Bankes had an interview with the President who says "Do it now". Authorized Bankes and Cotton to compile and submit a proposed course and plan of finance.*

*March 19, 1946. Speaker J. H. Watson, President B.C. Institute of Architecture. Subject — A brief co-relating history of architecture showing evolution to present day. Since Industrial Revolution we have been in period of transition. A new style is being evolved — we, the younger men, will work it out. Later saw President MacKenzie — thought our proposed course fairly good — asked us to arrange a luncheon for some of the younger architects in town. He would meet them and discuss our plan —————?*

*May, 1946, Luncheon at the Vancouver Club . . .  
splendid cocktails  
good food  
lots of talk*

*Architect "X" doubtful of the necessity of a department of architecture here. Mr Watson saved the day! Others strongly supported him.*

*September, 1946. Architecture offered at U.B.C. So endeth the Pre-Architecture Club.*

TUUM EST is the U.B.C. motto. It means "It's yours" or "It's up to you", and the President of the University takes it literally. In 1945, with the D.V.A. students clogging the facilities, the President had stated publicly that no qualified student would be rejected, and scores of army huts were towed onto the campus to be converted into lecture rooms.

Many of my classes were in these huts that year while I was taking First Year Arts preparatory to going to Winnipeg — 1800 miles away — for architecture. It never entered my head that there may be others doing the same. I was delighted when, just before Christmas, a mutual friend introduced me to Frank Bankes who had the same dream. Now both of us had someone to talk to, and we soon asked ourselves if there were not others who might appreciate bull sessions. We chalked every blackboard on the campus with a notice of a meeting of a still unborn Pre-Architecture Club.

To everyone's surprise some fifty people turned up. An eagerly endorsed motion from the floor suggested we form a committee to investigate the possibility of a department of architecture. As the first step towards this, the committee made appointments to see the Dean of Applied Science and the President. By a coincidence, both appointments were to be within an hour of each other. The Dean listened indulgently to students who he implied "want to spend eighteen hours a day drawing Greek columns", but was firm in his insistence that we could not inaugurate such a department "this year".

We went on to keep our appointment with the President, apologetically excusing ourselves for wasting his time, and quoted the Dean. The President's response was characteristic, but still it astounded us. He thumped his desk with his fist as he said "I have little patience with anyone who says a thing cannot be done now". We were asked to prepare a brief to indicate what would be required in the way of space, staff and equipment.

On the strength of this we began to pester everyone we could think of who could give us any information. We had talks, telephone calls, sent out questionnaires to schools, Boards of Trade, Chambers of Commerce throughout the Province, wrote articles for the papers and took people out to lunch. Finally, on the strength of "it's the rusty hinge that gets the oil", the discussion went on at higher levels, and we lost direct contact with the deliberations. Also examinations were coming up. By the end of term, however, the decision had been made and we knew the Pre-Architecture Club would thenceforth be the Architecture Club.

Since then the department has become a School and has had sixty-two graduates, but it is still living in the old army huts and *tuum est* is in danger of becoming a school joke — "It's yours — but you're stuck with it".

*P. Cotton*



AN INDIVIDUAL, BEGINNING THE STUDY OF ARCHITECTURE, does so ordinarily for good, but vague and objective reasons. If that individual has the same reasons after several years of study he is indeed remarkable for, as his education progresses, he acquires knowledge which clarifies his previous conceptions, sorts the good from the bad and sets his focus on a concrete objective.

As students of architecture at U.B.C. we lead a varied and interesting existence. We come from many different parts of the world, have different backgrounds and different ways of life, but we have a common objective which binds us together and makes us feel at home in our work. Here is something around which to build our lives: a goal which merits the hard work and self discipline which is determined by and reflected in the University motto *tuum est* — "It's up to you".

Some students who have come thousands of miles to attend our very young School, come here because they have heard about U.B.C., because they know that they will be treated as individuals and will have something to say about what is going on. The small size of the School, we feel, is a great advantage in enabling us to gain a closer student-professor relationship. The versatility and youthfulness of approach to teaching by the staff is one of the aspects of the School which most impresses the new student. Our course of study is attractive to students because it contains an extremely varied program which attempts to give the student as liberal an education as possible.

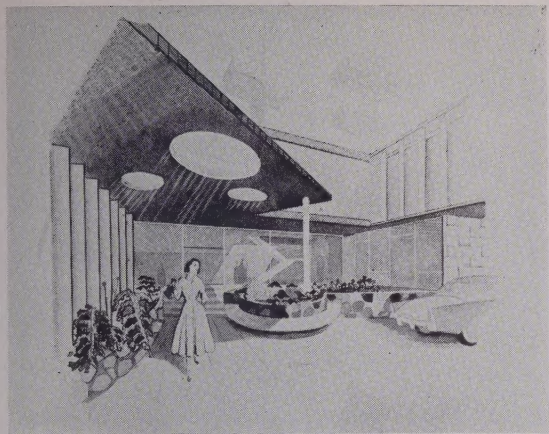
The places we have come from, the things we have done and seen have all had an affect on us. The work of almost any student often clearly reflects his background. Many students have come from small B.C. towns where mining or logging has completely dominated the life of the community. Architecture was often absent but the need for it was obvious. Our backgrounds are different, but working together and learning from each other, our attitudes develop to a common mean.

Before coming to U.B.C., we had many interests which may or may not have been connected with architecture. Many of our hobbies and former activities have been found to be very helpful and closely related to our present work. A common interest is that of photography which many of us indulge in regularly with the aid of extensive School facilities. We have often been pleasantly surprised at the clear relationship between architecture and the activities which we formerly took up to occupy our time. Former art school students who have found their way to the School have certainly never regretted the education which they were given before they knew what architecture was.

Our knowledge of architecture prior to entering the School was usually non-existent. We had peeked into architectural magazines and had seen a few examples of good architecture but it is doubtful if any of us could have explained why it was good architecture. While a few of us had previous experience with building, most were only aware that all was not well.

Why did we decide to study architecture? At the start there was seldom a burning ambition to reform the architectural world and make it a better place to live in. There was usually a very natural sequence of events which led





us, through our aptitudes and interests to an education, preparing us for a profession based on creativity. The original reason, therefore, is probably as unimportant as it is uninteresting. When we first saw the beautiful renderings done by the graduate students, we felt that this, as a way of making a living, was much too good to be true. As we looked deeper into this business of architecture we realized that it really *was* too good to be true; but it is now vastly more interesting. The important thing now, is that we are learning something which can help people to live a fuller life.

It may be debatable whether architecture should be taught at a university. However, it is doubtful if there is an existing method which is better. It is only natural that the architecture student becomes part of his university and tries to take advantage of the opportunities it offers. The curriculum in the first two years includes a variety of courses in the arts. At this point, the contact with the rest of the University too often ends, since the administration has neatly tucked us away in a far corner of the campus which is rarely visited by the other students. Being very busy little people we seldom have time to take part in the general social and political life of the University.

In consequence, we have formed our own architecture student government whose duties include: the expression of student opinions and ideas to the staff, the arrangement of special lectures, open house, student social functions and many other activities generated by the student body. A proposed student publication is in the formative stage and next year should see its first issue.

The present mortality rate (marriage) among the students is approximately ten per cent per class which is low in comparison with former years. The age of D.V.A. students with families, and all the implications of teaching veterans has ended; and a new, younger body of students now occupies the campus.

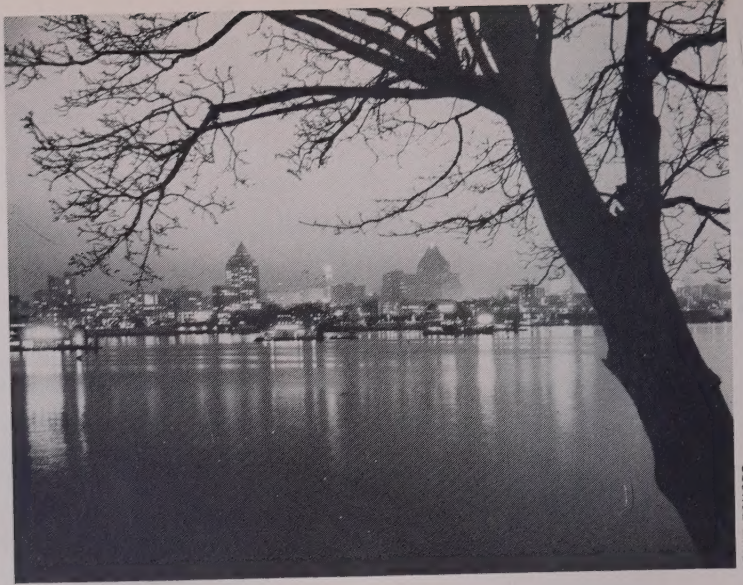
While at times we feel we are grossly overworked, we realize that compensation is returned tenfold in the satisfaction that we are doing something which leads directly to our future work and life. As must be, any group which is distinct from its neighbours is subject to criticism and curiosity. So it is with the architecture students at U.B.C. Being remotely situated on the campus and not having an effective voice in student affairs, we are regarded by the average artsman with awe and wonderment. All he knows is that we draw pretty pictures all day and during examinations we draw more pretty pictures. To those who know us well, we appear a little different in our ways and excessively discriminating. We are nevertheless making a serious attempt to educate our future clients and collaborators to a new and vital thing called architecture.

It would seem that our basic objective is to acquire as much knowledge in as wide a field as possible before we are inflicted upon an unsuspecting public. We realize that our backgrounds, along with our activities and attitudes, all play an important role in our work. We are, therefore, with the help of the staff, striving to make our stay at the University a worthwhile one. Now is the time to experiment with our knowledge and subconscious desires, and here is the place to be taught, if we will but listen.





WHEREABOUTS



GEORGE DIACK

DAVE BUCHANAN





*Rio de Janeiro, Hong Kong, Vancouver — man's heart has often responded to the lure of wondrous sites only to threaten them later with his metropolitan turmoil. (From Richard Neutra "Mysteries and Realities of the Site.")*

IN ANY HISTORICAL PERIOD there seem to be two basic influences which directly affect the nature of the architecture. On the one hand, there are the effects of local conditions, on the other, the effect of a preconceived style not limited by geographical boundaries. Whether the particular period be one of Classic, Gothic, Baroque or Modern architecture these two influences are manifest to different degrees in any type of building.

An architectural expression develops, reaches a climax, and eventually changes into a new form — if it does not decline into obscurity. Throughout this process of evolution the expression or style is continually affected by regional conditions. The availability of materials, climatic conditions, geographical location, social and historical background: these factors tend to modify, even distort, what may have appeared to be an all-encompassing "inter-regional" expression.

To say that regional influences can be "good" or "bad" is meaningless. They merely "are", and it is in this sense that such influences on British Columbian architecture are considered here.

It is characteristic of any pioneering society that it will cling to the forms and traditions that were left behind in the homeland and will seek to preserve and recreate them. It is also characteristic that the pressure of the mere physical need for shelter will take precedence over the psychological need for the familiar forms of the past. Hence, while the settlers, loggers and fishermen of the West Coast were building their log cabins, their wood frame shops and their clapboard churches, they nurtured a latent desire to resurrect those architectural expressions which they associated with permanence and stability, with wealth, graciousness and dignity. The cities of eastern Canada had their Gothic cathedrals, their Baroque city halls and their Tudor mansions, and soon, it was hoped, would those of the west.

As our cities grew and prospered, they gradually acquired the means to commission eastern architects to create the expressions of wealth for which they longed. To this the majority of our railway stations, banks and public buildings bear testimony; and thus, today, our cities present the curious paradox of wood-frame buildings huddled against monumental displays of affluence.

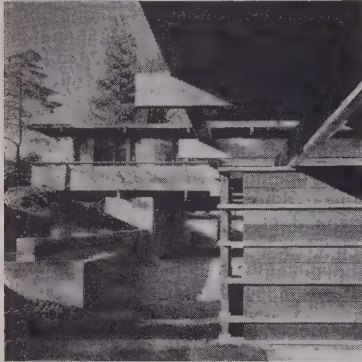
However, by the time these structures had been erected a whole new generation had been reared in the environment of pioneering improvisation and experimentation; and the light, semi-permanent wood structures so created had a more familiar association than did the imported expressions of the east. We were more used to the shed roof and the four by four post than to the slated gable and the







GRAHAM WARRINGTON



PETER VARLEY



GRAHAM WARRINGTON



GRAHAM WARRINGTON

*O. Safir Residence*  
Architect, Fred Lasserre

*Dr H. Copp Residence*  
Architects, Sharp & Thompson,  
Berwick, Pratt

*J. C. H. Porter Residence*  
Architects, Davison and Porter

*St. Anselm's Anglican Church*  
Architects, Semmens & Simpson

stone pier.

The spirit of early contemporary architecture, which demanded simplicity and directness, was not too difficult for the west to accept, for it had known little else. For this reason the Pacific Coast architect has generally found his client to be somewhat more receptive to contemporary ideas than his eastern counterpart. It is perhaps significant to note here that five out of nine of the Massey awards presented in 1952 went to Vancouver architects, though Vancouver buildings represented only a small fraction of the total volume of construction in Canada.

However, if our pioneering spirit and lack of tradition made it possible for us to seek new answers, it also made us prone to accept the cheap, the shoddy and the temporary. This is perhaps most evident in the lumbering, fishing and mining towns which mushroomed during the days of prosperity following the two world wars. Our larger cities have been only slightly more fortunate. Only now, as western Canada emerges from a period of pioneering into one of consolidation, do we find organizations such as the Powell River Company and Alcan employing architects and planners to develop townsites and buildings of high quality, both structurally and aesthetically.

Perhaps the most obvious single influence of regionalism is that of climate, and here, possibly, the West Coast has an advantage over the other areas of Canada. With minor exceptions, the more heavily populated areas of the Canadian Pacific Coast experience a mild climate, generally conducive to an openness and freedom of design which is often impossible in the colder areas of Canada.

Our particular climatic conditions permit us to do without those details such as storm sash, double glazing, interlocking thresholds, and other features which can so easily dull the crispness of a concept. We can also pour a slab directly on grade and use large expanses of single glazed window.

But if these are advantages, there are disadvantages. The West Coast is far from being an architect's Utopia. We are largely cut off from the more densely populated areas of North America and rarely experience the cultural and artistic amenities of the more highly concentrated areas. We have made the same mistakes and omissions which are common to most of North America. Our cities are unplanned and sprawl over our best agricultural land. In the short-sighted exploitation of our forests we have stripped whole mountain sides of their vegetation. We have created streets in Vancouver which dazzle and dance with neon, but hold little other merit — if this be merit.

We are all aware of the excellence of our natural setting. One may survey the broad beaches, the green slopes, the blue water and the snow capped peaks; yet even with these amenities we have still violated our site and hence have rejected one of the fundamental principles of architecture. The West Coast region is young and only beginning to be fully developed. There are encouraging signs, not only in architecture but in government and industry as well, of an awareness that our man-made environment must complement rather than desecrate the natural environment. The architect, because of his special skill and training can, and must, play a vital part in this integration of man and nature.



sheet's all dirty  
 pencil's dull.  
 Why did I take Architecture?  
 coffee tastes like mud.  
 I have a friend —  
 in Arts.  
 He sleeps at night.  
 Academic standards are  
 arbitrary yardsticks  
 owing their  
 existence  
 to  
 pedagogical incapacity.  
 I may pass.  
 So what if it don't work?  
 D'ya wanta build it  
 Yet?  
 I could be an idealist again  
 ready to create;  
 if  
 I  
 could only  
 hibernate.  
 Shaddup, conform, and perduce.  
 Work, work, work, and a tiger —  
 work.  
 Don't think.  
 All authorities agree  
 (hah)  
 it's fatal.  
 What is an authority?  
 One who is too profound  
 to be seen through  
 but  
 simple enough  
 to be quoted.  
 Deadline is a nasty word.  
 Association,  
 I suppose.  
 to gear  
 the ear  
 to writing-hand,  
 could make a pleasant thing  
 of lectures;  
 with the mind at will  
 to wander  
 or to rest,  
 or  
 even  
 think.  
 Whence came this war  
 twixt architects  
 and Morpheus?  
 Is it a throwback  
 to the medieval builders  
 living in sleepless dread,  
 fearing the fall  
 of their creations?  
 or do the fairest flow'rs of creativity  
 grow from  
 physical decay?





## GESTATIONS

AN ARCHITECT, fundamentally, is a person who has the threefold task of conceiving buildings in answer to human demands; preparing instructions by which his conception may be translated into a reality; and organizing, directing and supervising activities to ensure that his instructions are executed in the manner desired.

In order that his conception will fulfil all the requirements demanded of it, the architect must be able to anticipate fully all the needs and activities of those who will use the building. He must study and understand not only the functional requirements of circulation, spatial enclosure and bodily comfort, but the psychological needs for intimacy or spaciousness, informality or discipline, stimulation or serenity.

In the preparation of his instructions, which take the form of working drawings and specifications, the architect must have a sound knowledge of building materials and their characteristics, of building construction and detailing, and of structural, mechanical and electrical techniques.

To see that his instructions are carried out, or, for that matter, are capable of being carried out, he must be familiar with the techniques of the construction industry, the processes of the law relating to buildings and contracts, and the ethics, powers and responsibilities of the architectural profession.

An architectural school does not seek to teach a student everything there is to know about architecture, but rather to give him guidance and instruction enabling him to develop along a predetermined path. The measure of an architect, as of any educated man, is not the amount of factual data which he has absorbed, but rather the extent of his ability to synthesize and combine a host of apparently isolated and irrelevant material into a simple, direct and explicit solution. Whether the solution be of a scholastic, business or architectural nature, the process of synthesis is the same.

To develop this ability in students of architecture on a purely architectural plane would be of little value in moulding the student into a total and co-ordinated personality. For this reason, it is convenient to think of the various subjects comprising the architectural curriculum as being grouped under the broad headings of humanistic, aesthetic and technical. At the beginning of his training at U.B.C. these aspects of the course are presented separately. This facilitates his understanding of their basic intent by removing, as far as possible, the complexities involved in their correlation.

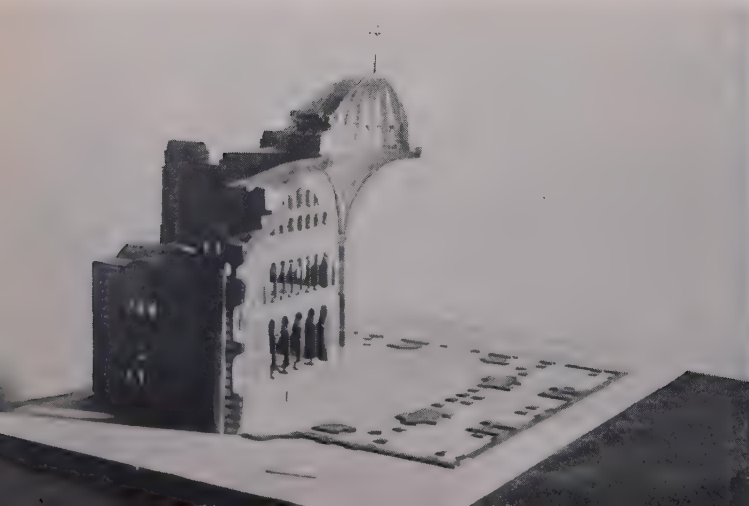
A process of gradual integration is maintained throughout the course so that, as the student achieves an understanding of the basic nature of all the separate phases, he is made increasingly aware of their inter-relationship and inter-dependence. As a culmination of this process, a special course is given in the final year which requires the collective analysis and presentation of virtually all the design aspects from plumbing and financing to appropriateness of character and current philosophy.

There are a great many courses in the architectural curriculum that do not lend themselves to graphic presentation, and for that reason it is impossible to portray the accomplishments of the students in these subjects. However, this does not mean they are unimportant in the total picture of the architect's training. These subjects fall mainly into the two previously mentioned categories of "humanistic" and "technical".

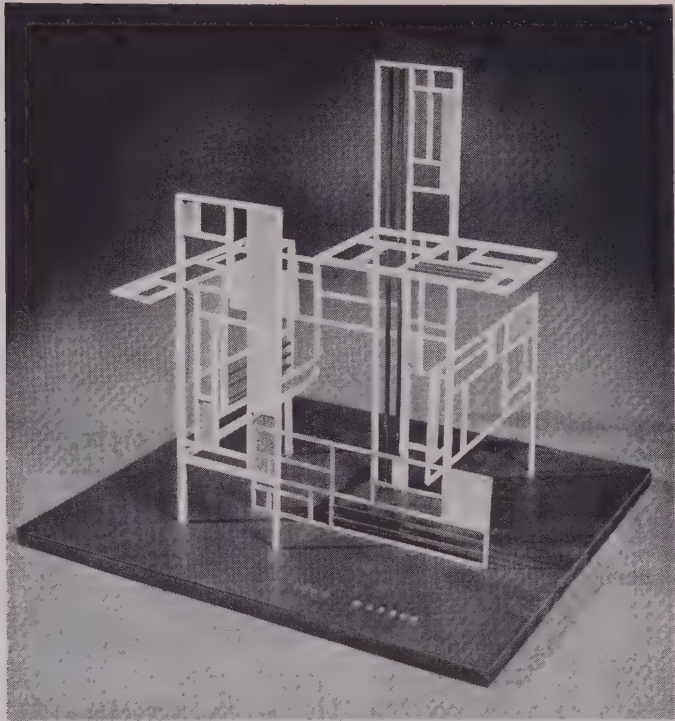
The humanistic courses seek to give the student an appreciation of the culture of which he, and his architectural conceptions, will be a part. Further than this, they seek to give him an understanding of man and society for whom he must design. These courses include English composition and literature, history of art and architecture, and philosophy.

The technical courses provide the architect with the meeting ground between himself and all those upon whom he will depend for the final realization of his conceptions, from consulting engineers and financiers to contractors and labourers. These courses include structural, mechanical and electrical engineering, as well as surveying, economics, accounting, commercial law, professional practice and specification writing.

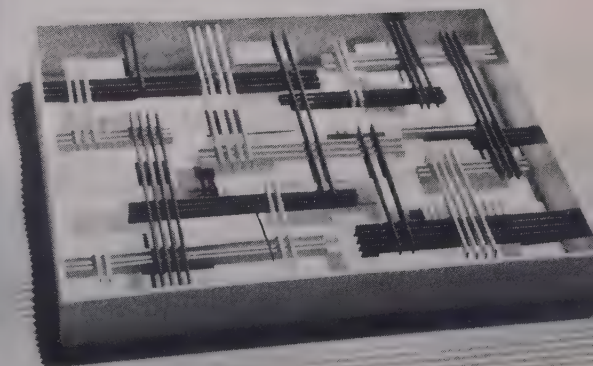
In the pages that follow, we have attempted to present the development of the course at U.B.C. from the specific phases, through the process of integration to the final synthesis as represented by the graduation theses.







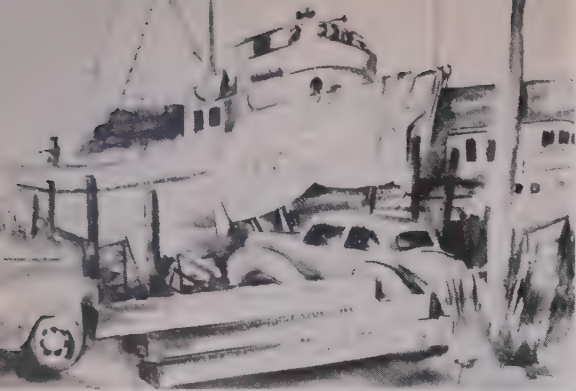
First Year Design attempts to familiarize the student with the basic fundamentals with which the architect works — line, plane, space, volume, light, motion, color, and texture. By keeping the problems purely abstract the student is freed from such complications as structure and circulation, which have not yet been studied. Photographs illustrate texture and color panels, and space modulators.



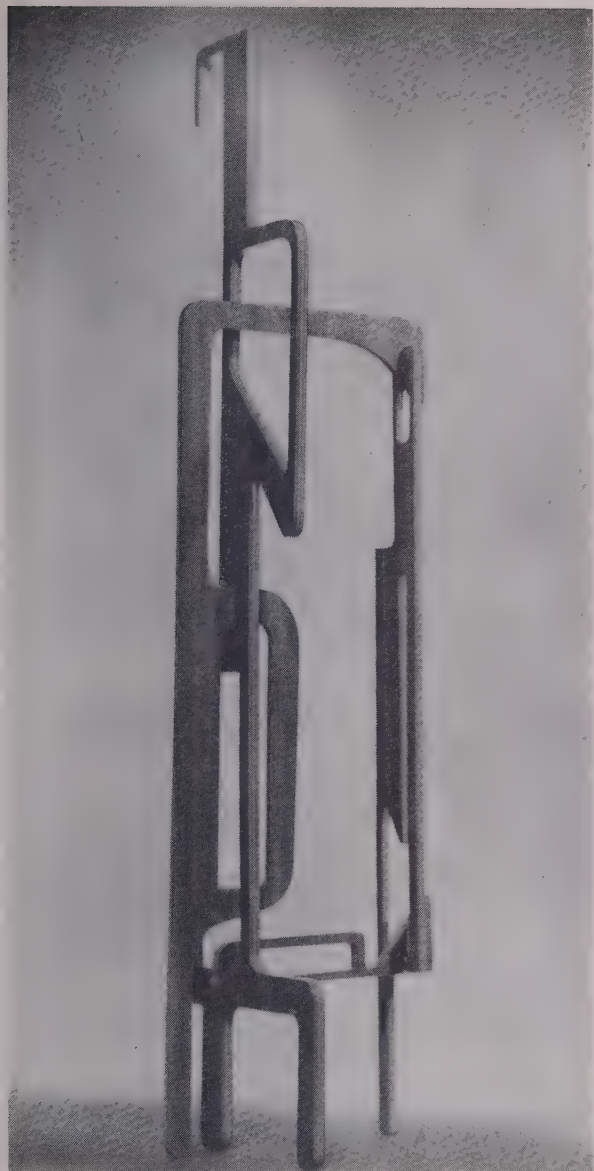


## S U M M E R S K E T C H I N G

Two weeks before the fall term begins, the architectural students rally round Lionel Thomas and B. C. Binning for their annual "art-therapy" session. After a summer of working in offices on the practical aspects of building, there is a sense of release and relaxation in the open air and sunshine. The purpose of the course is to give the student a facility in rendering in a recognizable way, the botanical, anatomical and architectural forms he will be using in his presentation drawings. Co-ordination between hand and eye and the development of an aesthetic compositional sense will enable the student to transmit ideas coherently and directly to both the faculty and later, clients.

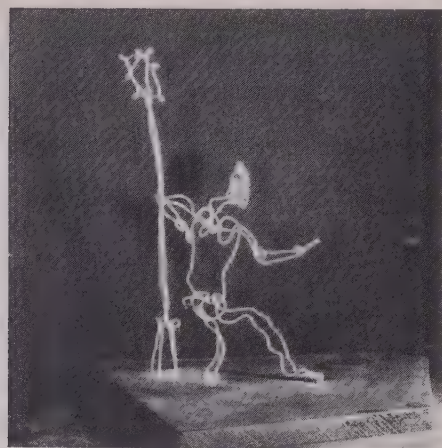






*A Stabile: Constructed of waxed mahogany plywood this interesting sculptural object is completely demountable.*

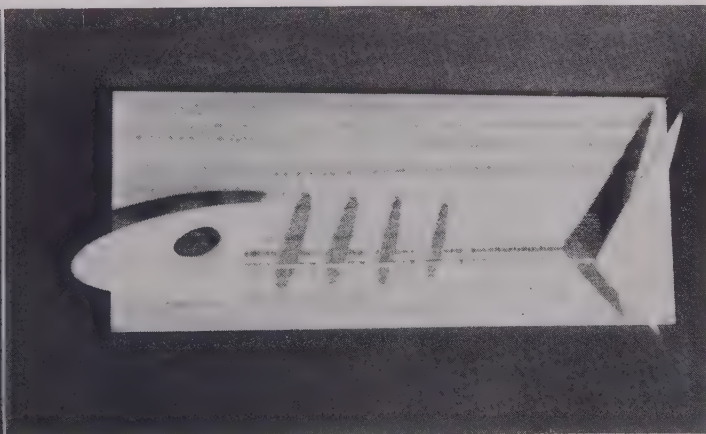
*Two heads in white salt-block.*



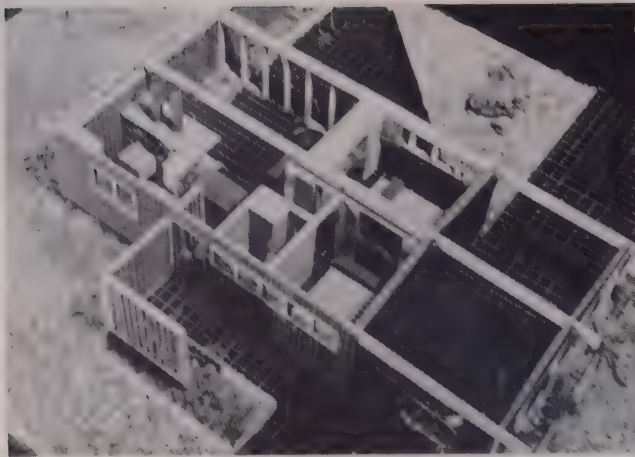
*Wire Sculpture: Executed in polished brass wire. Fourth year.*

## S C U L P T U R E

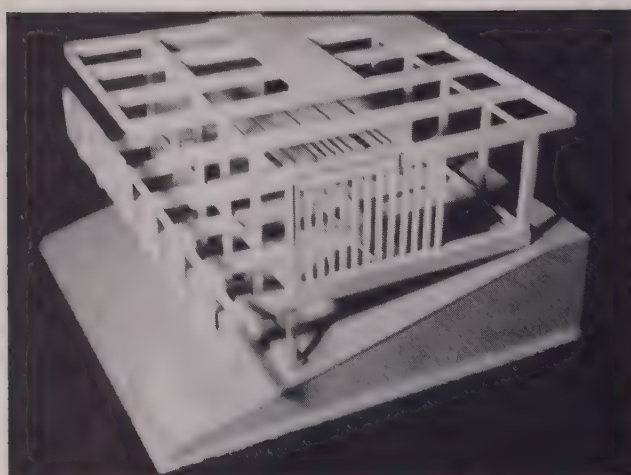
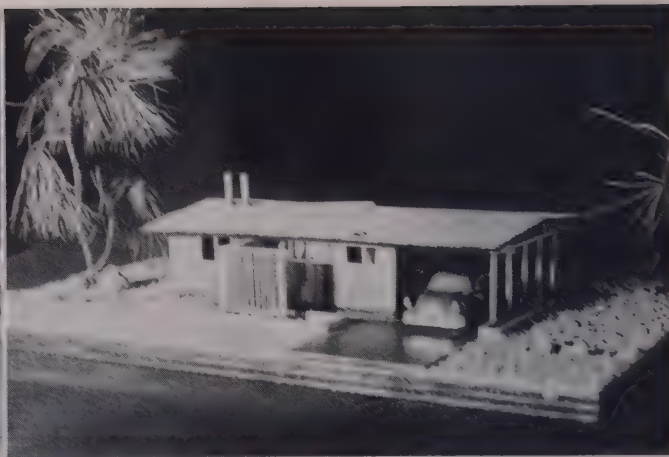
*A Wall Stabile: A model of a proposed accent for a cocktail lounge; part of the fourth year course in architectural sculpture.*



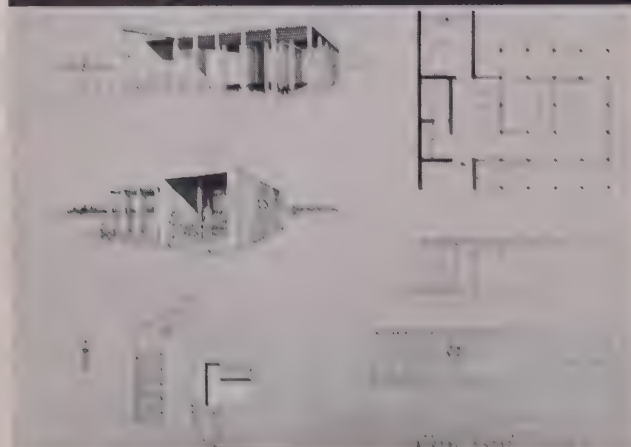




*A Motel and Resort Unit for the Interior of B.C.: Design for the Tourist Association of a prototype motel unit to be adapted for use throughout the province.*



*Construction Models. A model of the post, beam and plank system of wood construction. One of a series of building type analyses performed in the second year course of building construction.*

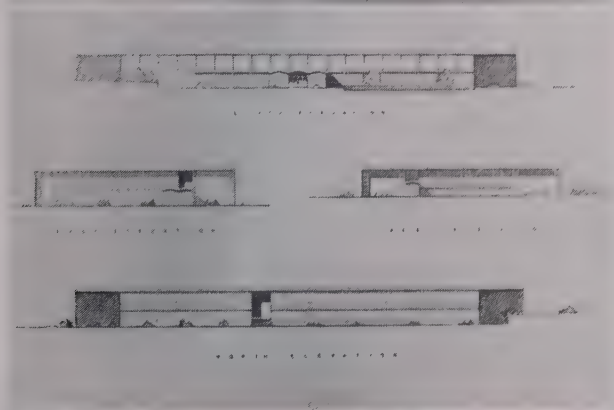


*A Real Estate Office. A small office and display-room to be built in anticipation of the residential development of the University Endowment Lands. Second year.*



*A Commercial Dairy. The culmination of a third year analysis of industrial processes.*





*A Cocktail Lounge: A one-day sketch scheme in interior design. Third year.*

*A Family Home: A house designed for a doctor and his family, to be located in the University Endowment Lands. Third year.*

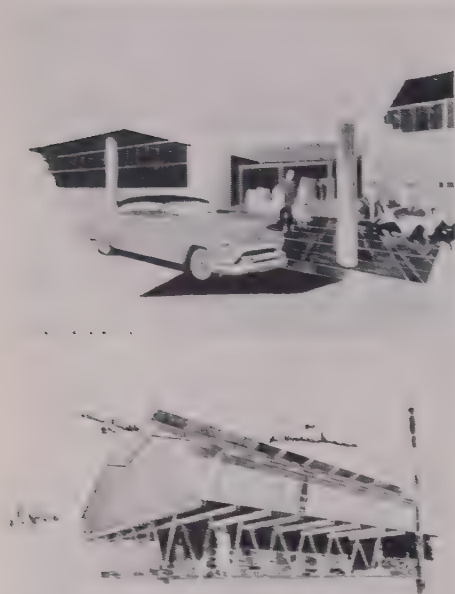
*A School of Architecture Building for U.B.C.: A first term problem in the fourth year design course which emphasizes the more complex building types making use of reinforced concrete.*



*A Roman Catholic Parish Church: The major problem in the third year course in residential and semi-residential architectural design.*

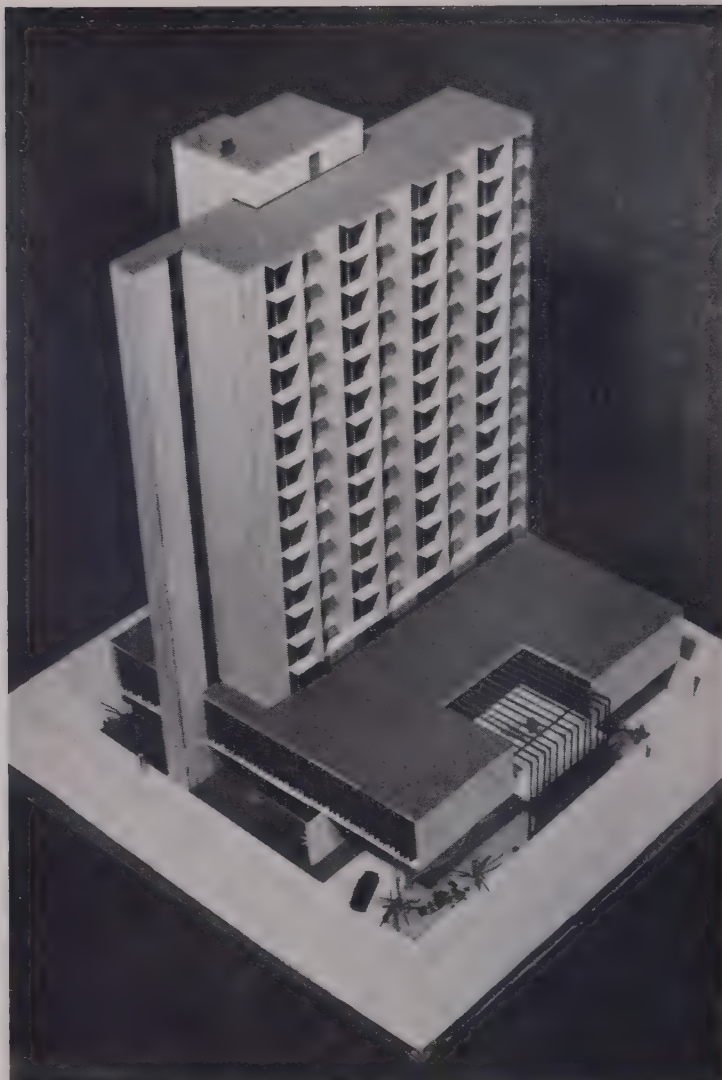


*A Hotel: Perspective of the main entrance showing taxi-ramp.*

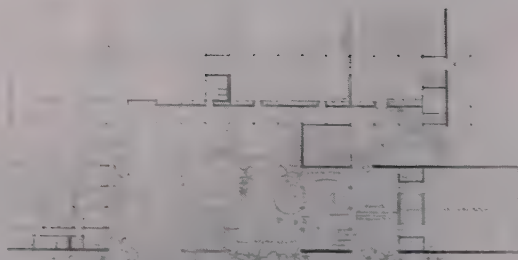
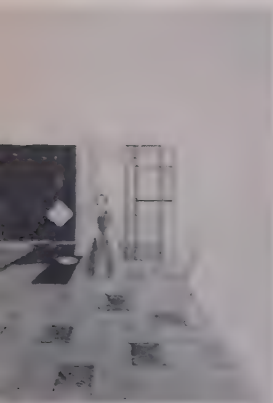


*A Ski Lodge for Garibaldi Park: The B.C. Coast Woods Prize winner. This prize is awarded to the best solution of a special design problem in fourth and fifth years in which the use of wood as a building and design medium predominates.*

*A Hotel: The model of another scheme. This problem was an exercise in the control of a restricted down-town site. Fourth year.*



*A Hotel: Perspective of typical bedroom.*



ground floor plan

*A School of Architecture for U.B.C.: A fourth year problem in the relation of interior and exterior space in a larger building type. Of additional concern was the integration with existing campus buildings.*





*Mood Interpretation: A drawing to the accompaniment of "Danse Macabre" as a one-day sketch scheme in fourth year design.*



*Stainless Steel Flatware: The culmination of a study of industrial materials and processes. Fourth year.*

*An Airline Poster: A one-day sketch design, fourth year.*

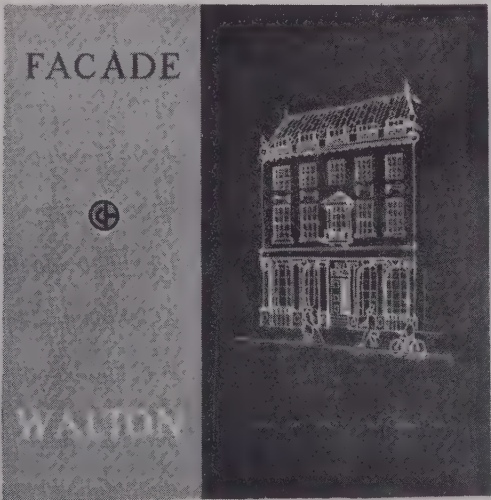


*An adaptation of a handcrafted chair, Hans Wegner, to be mass produced. A group project in the fourth year course in industrial design.*



RELATED DESIGN

*A Record Cover: A one-day sketch scheme in fourth year design.*



A RECORD COVER  
SCHOOL OF ARCHITECTURE U.S.A. DUE 14 1965





*Neighbourhood Development: Perspective of shopping court in another fifth year project — a semi-luxury housing scheme for fictional Vanport.*



*Neighbourhood Development: A fifth year group project for the development of the existing Quilchena Golf Course in the heart of Vancouver's Shaughnessy Residential Area.*



*Neighbourhood Development: The presentation model of another of the Vanport Housing schemes.*

*Neighbourhood Redevelopment: Fifth year problem in the redevelopment of the blighted Kitsilano District of Vancouver. Illustration shows perspectives of public plaza.*





## EXTRA-CURRICULAR

OVER AND ABOVE THE CURRICULUM are the "extras". These take many forms and are the expression of the personal interests of the individual student. Occasionally these outside interests become over demanding of the student's time and leave him short of academic credit. This happened to one student who lost two years schooling through his involvement in furniture design. This eventually took him through the processes of forming, administering and finally dissolving his own company. Another student became so interested in pottery design that he gave up architecture to pursue the study of ceramics. He has since become well known in the Vancouver region for his fine pottery, and is now furthering his studies in San Francisco.

Of course, there are always a few students who preview their careers by designing houses and small buildings during the summer months. The more valuable projects are those in which the students exercise close control over all the building stages. As a training exercise, this experience provides an insight into such problems as financing, practical building and the visualization of three-dimensional structure from two-dimensional drawings. One such program was engaged in last summer by three students in fourth year, who designed and built two houses. With the exception of a few specialized sub-trades, all the work was done by the students, including the financing and labour.

A good example of collaborative work during the summer vacation was the preparation by three students of a town planning project for a pulp and paper company town, Powell River, B.C., under the guidance of two members of the faculty. This involved a complete survey of existing conditions, and proposals for full redevelopment.

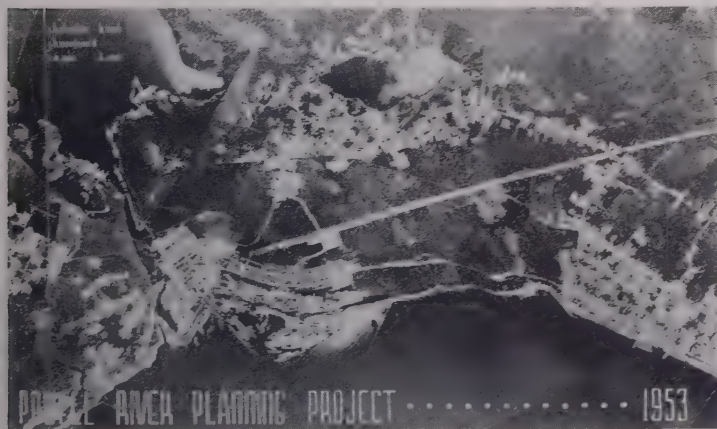
Other students have participated in such activities as writing architectural columns for local newspapers and magazines, and giving lectures on architecture to various interested groups in the city. Such activities not only provide the students with an opportunity to combine architecture with their outside interests, but also acquaint the public with what is being done at the School of Architecture.

*Taylor House, British Properties, Vancouver: Designed during the summer of 1954 by two fourth year students, Blair Macdonald and Clyde Rowett.*



GRATIAM WARRINGTON

*Chair and Table: Part of an extensive collection of contemporary furniture designed by Peter Cotton. This collection was manufactured in limited quantities and distributed throughout Canada. One of Mr Cotton's lamps was selected for exhibition by Canada at the Tenth Triennale Exhibit in Milan, Italy.*

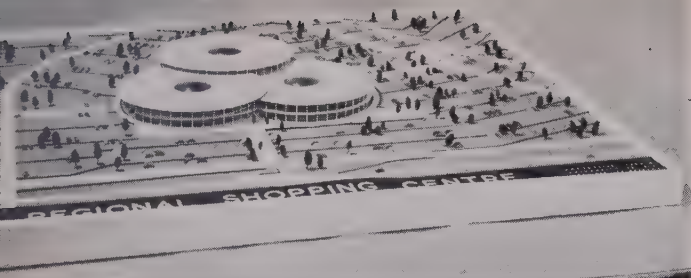


*Powell River Planning Project: Illustrated is one of twenty sheets of drawings which, with a written report and model, was submitted to the Powell River Pulp and Paper Company for the complete redevelopment of their townsite. This report was the result of a summer-long survey by Barry Chaster, Blair Macdonald, and Martin Opie.*



*Development House: One of two houses designed and constructed by three third year students—Ron Nelson, Gordon Hartley, and George Barnes—who incorporated themselves into Timberline Homes Company Ltd. during the summer of 1954. These students propose to continue this venture during further summers.*

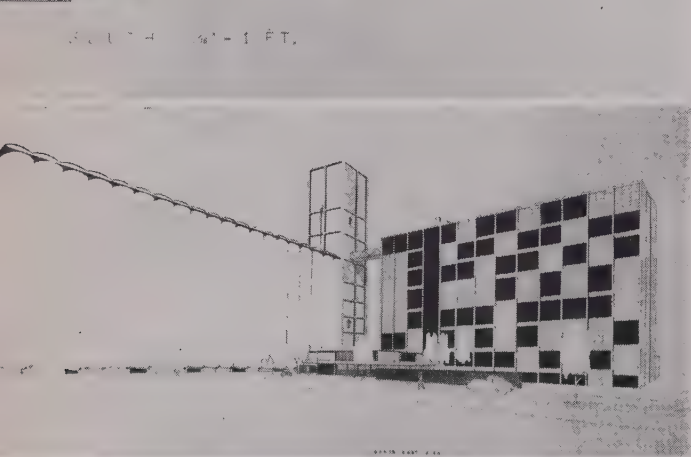




*A Regional Shopping Centre: Designed as a graduation thesis by F. R. Whitley. The site for this project was in the flat farming land of the lower Fraser Valley, serving the many small towns clustered about Vancouver and New Westminster.*



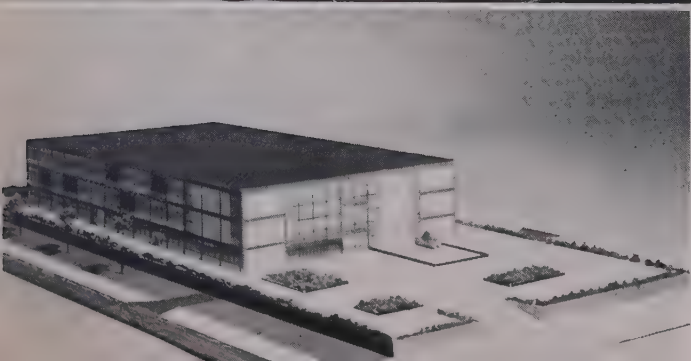
*A Plywood Manufacturing Plant for the British Columbia Coast Region designed as a graduation thesis by Charles Tiers. This project won second prize in the Pilkington Competition in 1951.*



*A Flour Mill for Saskatoon, Saskatchewan. Graduation thesis by Philip Scott.*



*A Harbour and Railway Transportation Centre for the city of North Vancouver; designed by Arnold King as a graduation thesis.*



*A proposed new Court House for the city of Vancouver designed as a graduation thesis by Gilbert Eng. The site is that of the existing court house which is of the pseudo-classic design common to governmental buildings.*



## A CHILD GUIDANCE CLINIC AND NEUROLOGICAL RESEARCH LABORATORY AND THERAPEUTIC DAY SCHOOL FOR PRE-ADOLESCENT BEHAVIOUR DISORDERS

### *The Problem*

PERHAPS THE GREATEST NEED of the clinics is that of social recognition. Even today, there is a social stigma attached to child guidance clinics which augments the difficulty of their task — the diagnosis and treatment of mental ill health at an early age.

By attacking the problems of emotional disturbance at the pre-adolescent level, possible elimination of the factors causing the disorder enables a greater likelihood of correction than does the more intensive treatment of the older person who has established more fixed characteristics at the time of the treatment.

With increasing demands for their services, the clinics are expanding and new methods of treatment are being developed. More and more, the need for professional collaboration and education in matters of child guidance is being recognized. However, before comprehensive training and education can be given to others, those groups particularly associated with psychiatry, psychology, and neurology need to establish some centre where research can be continued in a more unified manner as a result of increased mutual understanding and collaboration on the part of the clinician and the laboratory researcher.

### *The Design Approach*

The essence of the thesis is the creation of an ideal nucleus for diagnosis, treatment, research and education in mental health for the Province of British Columbia. An idealistic approach is taken, for, only in the light of such a situation can one clearly evaluate the total effect of any restrictive measures.

The three basic elements of the thesis, the Provincial Child Guidance Clinic, the Neurological Research Laboratory and the special Therapeutic Day School for pre-adolescent behaviour disorders, were selected in consideration not only of the ideal nucleus, but also of existing needs and possible future developments.

The therapeutic school is divided into four age groups: pre-kindergarten; kindergarten; seven, eight and nine; ten, eleven

and twelve. Provision is made for eight children of each age group, a total enrolment of thirty-two. The school is not designed to satisfy the needs of the pre-adolescent behaviour disorder group for the city of Vancouver of the Province of British Columbia, but rather to serve as a "pilot unit". Although its primary responsibility is the treatment of the child, it is also designed for competent research in terms of therapeutic techniques, laboratory tests, and psychiatric theories regarding the treatment of emotionally disturbed children.

The laboratory is designed with complete laboratory facilities encompassing the present stage of neurological research. Expansion of facilities is considered (e.g. the possible future addition of a radiology laboratory) and provision has been made for graduate student work in each of the laboratories.

The Child Guidance Clinic is designed to accommodate an increased staff, with more complete facilities for diagnosis and treatment (e.g. play-therapy room and examination room per team). Each of the stationary social work teams has graduate student provision designed to facilitate instruction and learning by supervision (e.g. one-way vision screens and microphones). Emphasis is placed on privacy as an essential quality conducive to successful treatment.

A continuous attempt is made to create an environment conducive to the diagnosis and treatment of emotionally disturbed children which will not in any way tend to re-suggest in the child's mind the conditions under which he developed his emotional unbalance.

### *Conclusion*

When designing for children, one should remember that a child's world grows as a result of the accumulation of all his experiences, pleasant or unpleasant. In this respect, one should realize that a new environment presents itself as a new experience to all children to be evaluated, and does not expose itself to the possibility of association with past unpleasant experiences by some children. It follows, therefore, that any recreation of a familiar environment (e.g. the home) may be exceedingly undesirable, especially when treating disturbed children.

In conclusion, one should also realize that a child is not affected by the building complex, but by the room in which he is situated and its immediate environment.

*An excerpt from a graduation thesis by R. Martin Opie*





## DIRECTIONS

OUR SCHOOL now heralds sixty-two graduates with more trained men joining them each year. Because the students started the School themselves, they feel the School is their own. This moral obligation led to the formation of the Architectural Division of the University Alumni, which, as a group, keeps an interest in the School and the undergraduates. It was formed by the graduates in 1954 under the presidency of Harry Lee, who was in the first graduating year of the School.

What we will become and how we will find a place in our profession is implicit in the distribution of our graduates. We find that the distribution, presently, is as follows: forty-four in architectural offices, seven in private architectural practice, four in other schools engaged in graduate work, three building inspectors, one a tax assessor, one a teacher, one a graduate planner and one engaged in an architectural tour of Europe.

The question now arises on how we will find architecture as a profession. Schooling and the outside working conditions form the basis for our graduates' opinions. Generally, comments from the graduates evaluate their schooling in terms such as these:

*School is only a stepping stone towards future learning and a more thorough understanding of architecture.*

*Value of the design courses came from the effort put in by the student, not from criticism by the staff afterwards. Design improves with doing more of it and not talking about it.*

*... found my own undergraduate work at U.B.C. compared very well with that of my graduate classmates at M.I.T. who were from well-known schools in the U.S. This may interest those thinking of graduate work and I heartily recommend it.*

*... in architectural design, one aspect interested me considerably—the over-emphasis of pure draftsmanship and presentation against the architecture of the project. Laborious lettering of cover sheets and titles beyond the point of neatness and clarity seems to me a waste of time which could be better used on architectural development. Use the perspective technique as a method of approaching the problem.*

*... courses in architectural history and town planning have been valuable in that a number of architectural philosophies have been presented. General courses of such a broad nature permit a graduate to develop a sympathetic feeling towards the outlook of others while, at the same time, developing a philosophy of his own.*

Other comments pertaining to working conditions and to revelations found in actual practice were:

*Architecture will improve in any locality in direct relationship to the number of young graduates who prefer personal responsibility for the buildings they design, by working in small offices, to those who prefer just the financial security of a large office.*



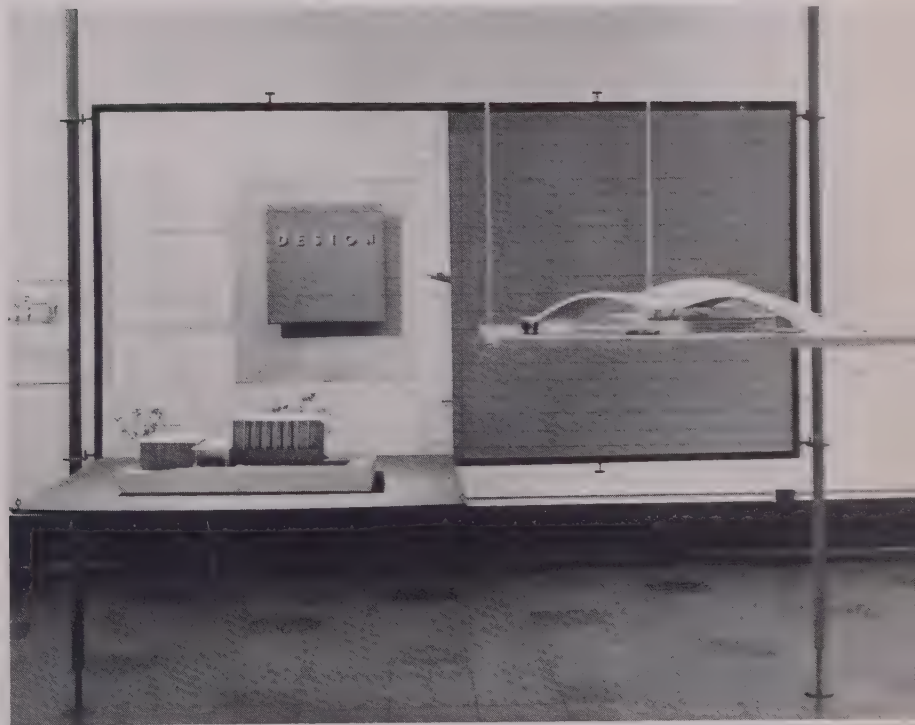
*...migosh, they're actually going to build this! This feeling doesn't last too long though when an obscure, unheard-of contractor wanders in with a set of drawings in his hand and says — you can't do this. A graduate with a background and practical experience can cope with the situation.*

An interesting item from a graduate in Costa Rica cites conditions there:

*...Unfortunately the profession is too commercialized in this country, most architects are builders ... to build the building which you have designed is a wonderful experience and hence you do a better job of creating good architecture.*

These are some conditions of the field which we will meet as graduate architects. To consolidate our responsibilities and obligations in the profession, we must, as one graduate put it:

*...continue to stick together and carry on the "esprit de corps". In the years to follow, U.B.C. graduates will be the mainstay of the B.C. Chapter of the Architectural Institute and it is this fellowship that is needed among practising architects to keep the Institute on a keen level and maintain a high standard of professional ethics.*



*A portion of an architectural exhibit held at the Vancouver Art Gallery in January of 1953. This display, entirely of student work, formed part of the program for Architectural Week. The full program consisted of lectures, seminars, and several displays, and was highlighted by the presence of Richard Neutra.*



## REFLECTIONS

IS A SCHOOL OF ARCHITECTURE JUSTIFIED — is it really necessary? It seems that schools of architecture and architects attempt to convince man (and perhaps themselves) that within architecture lies all the answers to man's problems. But is it not ironic that man and society continue to develop whether the architecture is good or bad, aesthetic or vulgar, with or without integrity? Did not the Industrial Revolution take place without the architect's contribution? Is there a real meaning to this or is the school, the architect, and architecture itself vainly attempting to lead man in his struggle for a more meaningful and substantial existence? The following is a "round-table" discussion which at times rolls right off . . .

COTTON: One of the weaknesses in the architectural situation as it is today is that while the architect is expected to be an artist to a degree, being an artist is not sufficiently stressed. After all, it is only really the artistic quality of a building that makes it survive and architecture only does survive as an art.

HORNE: Don't you think that the only architecture which has really survived is the one where, not only you had the artistic ability, but you had a dedication beyond the particular desires of man: the Gothic architecture, for instance, where you had a dedication towards God, the Renaissance, where you had a dedication toward the pursuit of knowledge? In these different societies you had a different type of dedication — the Egyptians had a dedication towards death in itself, their whole society was based on something beyond their own particular social wants. Once you have that type of desire which goes beyond architecture itself, then you get an architecture which seems to survive.

COTTON: Well, implicit in my use of the word 'artist' was that an artist is someone who is dedicated.

HORNE: Yes, but to what? To himself? Or to his own work of art or to something beyond that?

COTTON: To the artistic values.

HORNE: Is that enough?

COTTON: I think that when we consider the Egyptian, the Roman and the Renaissance periods, their dedication was really, primarily, to artistic values . . . in architecture, and that dedication to pleasure, or death, or God was secondary in terms of the architectural result.

HORNE: You used the term "Roman". I've always maintained that Rome had a civilization but never had a culture, because while they borrowed a type of architecture and art from Greece, they never thought to borrow the philosophy that went with it; consequently, they didn't have a culture, they only had a civilization. Greece had both the philosophy and the artistic ability, and, consequently, they had a culture — an architectural culture.

COTTON: You can't tell me that the Pantheon is just a civilized building and not a cultured one.

HORNE: No building is civilized or cultured, it is only man who can be allotted such a term.

MACLEOD: Yes, but the expression of a building such as the Pantheon can only come from a cultured race. I think that this is one of our biggest problems in talking about the creative aspect of architecture today. Our chief problem is not only in becoming architects but also in becoming men, — in that we are beings but we have no particular fixed attitude towards life or towards the things we're trying to express. We have no definite point of view. You can only get a very clear and definite motivating force and direction in the creative aspect of architecture, unless you have a fixed and definite point of view.

ARCHAMBAULT: It would seem then that we have to evaluate our civilization more than evaluate our profession. The architects of the Gothic and Renaissance periods had an aim, because their culture and society had an aim. Perhaps our society has no aim!

HORNE: Not exactly. First, we are not too certain that the creators in the past civilizations understood the meaning and significance of their society. While the architecture of the period may express the period, the expression may not have been a conscious act on the part of the architect or builder.

NEGRIN: To a certain extent a person must be removed from a society or civilization in order to grasp some understanding of its complex behaviour.

HORNE: Exactly, and to present, and even perhaps to future historians, our society seems to have a mixed up conglomeration of aims. It may only appear this way to us because we are on the inside trying to look out, rather than on the outside looking in.

GILMORE: Is not any society's purpose merely the satisfaction of man's desires?

FEISTMAN: That is true but it depends on what you include in the term "man's desires". But getting back to Cotton's remark about the architect being an artist, it seems to me there is a great preoccupation among some to think that the architect is a dreamer who sits in an ivory tower creating beautiful things. Could not the structure and planning process itself be an art as well as a science?

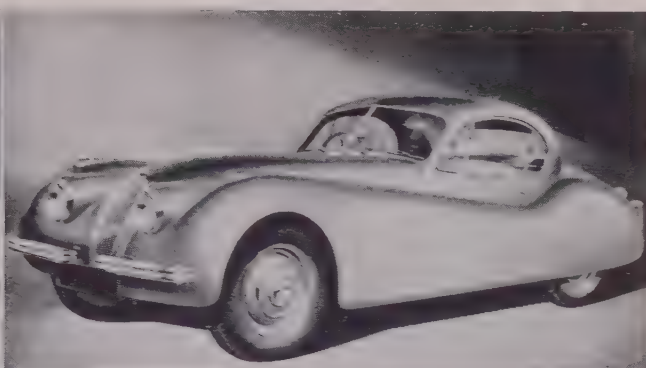
MACLEOD: I agree that we are putting a great deal of emphasis on the creative process and on the "idea" when actually we should spend a little more time and a little more concern on fixing ourselves in our relationship to society. We could take the practical restrictions, producing the so-called by-law building, and the creative process would follow as a natural outgrowth from ourselves. We would simply produce architecture which is as good as we ourselves are. We are never going to produce anything better than ourselves.

MANN: To my mind the science of this business of architecture is the art and where you have purpose it is for the practical end. That is our purpose, to satisfy the practical need. In our civilization that seems to be "get the most for your money". I think the art is your ability to do just that.





... *Calculus or Art?*



... *Need or Want?*

COTTON: I'm just sitting on my tongue. Yes, I can see your point, but I don't agree because any building will satisfy a mere economic necessity. Just a box would do it.

ROWETT: Preferably square. . . .

COTTON: And perhaps in terms of our society a box is a good expression of the times, even using calculus to find the maximum coverage for the minimum envelope. God help us if that is the answer. However, I certainly don't want to give the impression to you that I was advocating sitting up in an ivory tower. Insofar as an architect should be an artist, it isn't just a question of art for art's sake, but art for man's sake.

It is a difficult thing to put across because it is so much a question of appreciating the situation, the total situation, the cultural situation in which we find ourselves, and trying to draw out from that, not what is wanted but what is needed. I think that is the function of the artist — to isolate the elements within their culture that need to be brought forth.

PEARCE: You said that there were certain forces which these people of past eras isolated. How would they go about isolating these particular forces which they found expression for?

COTTON: That's what this seminar is for tonight.

HORNE: That is a particularly difficult question to answer, and I'm not really going to attempt it. I do think, though, that we, as students, are having a much harder time to do this today than was the case for the few perceptive architects, such as Gropius and van der Rohe in the early part of the century. Architecture was perhaps at its lowest point ever. They wiped the platter clean and said: "Let's start over again". Certainly this was a great step, but a fairly easy one in my estimation. It is a little more difficult today because there is now a lot on the platter that is good — but a lot that is rotten. Our problem is to sort out, not to throw out. As Paul Rudolph has said — we have ended up with the architect who is a pseudo-scientist when it comes to climatology. He is in danger of becoming an architectural climatologist rather than an architect. We have the structuralists, the regionalists — each one convinced they have found the core of archi-

tecture. There are good points to each of these attitudes, but none really make up the whole picture.

MACLEOD: I think that that's the key to the whole situation. It's not a matter of trying to be as imaginative as we possibly can; I think the real success comes in containing your imagination. This business of trying to be different is characteristic of the North American continent, and I think it's characteristic of the incongruity and the inconsistency that you find in every phase of our life. In that sense, it's true Modern architecture, and it's a better expression of us than anything else because it indicates our true state of confusion. In the great architectures of the past, the one consistent characteristic it always contained was its sheer naturalness. It wasn't forced, it wasn't an attempt on anybody's part to be a prima donna, it was simply an attempt to build a good building.

COTTON: Yes, but that was the whole point that I made. That it isn't an expression of what we are, it's an expression of what we should be.

MACLEOD: In other words each building should be a sermon, and not a statement.

COTTON: No!

GERRIE: Interest and beauty are not the same thing.

MACLEOD: I think if we're entirely natural about this thing and forget about trying to create interest, then our buildings are going to be just as interesting as ourselves. If we try and make them any more interesting they're just going to be confusing. If we're being natural about it they're not going to be any less interesting.

COTTON: Then the short-comings of our buildings are going to be our own short-comings.

MACLEOD: Precisely. I don't think we can ever be expected to create beyond what we are.

GRAHAM: I would like to raise a point. I like Mr Horne's thesis, or at least his approach in searching for the motivation, looking at Greece and Egypt and so forth, and seeing the motivation or superior driving force which guided the creative people. I wonder if today we haven't got an important motivation. The reason it looks crazy and mixed





... *Natural or Forced?*

up is because it is a good deal more complex and it isn't something that mankind has visualized: it's something that's with us. I think you should change the look of Mr Horne's opening thesis, where he said "that one should be dedicated to architecture" to "that one should be dedicated to mankind". That pretty well encompasses all that's been said so far. If we started from that, with a knowledge of mankind and his needs, we might get further. We wouldn't be talking about so many different things without a point of relation.

MACLEOD: I think there is a lot of value in that. If we're dealing with modern man I think the best way we can possibly understand him and meet his needs and know his impulses is actually to be one. That raises the point of how can we possibly try and teach modern man anything better or dedicate ourselves to them unless we have something better to offer him than what he's already got. How are we going to move the masses of the people to appreciate the finer things and better things unless we are firmly convinced about these things ourselves.

COTTON: Oh, leave us not be patronizing!

MACLEOD: Well, I am not being patronizing. It's a proven fact that if you're going to educate someone you are starting on the assumption that you know a little more than him yourself.

COTTON: I definitely agree.

MACLEOD: If we are going to be architects without particularly trying to understand the people with whom we are dealing, or more particularly trying to understand the problems that they are faced with, we are never going to succeed.

ARCHAMBAULT: Is this just part of our confusion that we are trying to discover tonight, or is that our problem right there, are we not too sure which comes first, does the Art come before the Man or does the Man come before the Art?

COTTON: Which lives longer!

HORNE: The great problem is that it is so easy to look back on history and make judgements and evaluate, but when one studies the history of art, one is looking at perhaps the one percent which has been considered worth saving and worth using as an expression of the time. Now today, we've got all the other ninety-nine per cent confusing us to such an extent that we can't see the one per cent; which is going to be what history will judge the period by in the final analysis.

PEARCE: Are we interested in what history is going to say of us, or are we interested in life here and now, and building for that life now.

HORNE: Oh, certainly I must agree with you there, but the point is . . .

ROWETT: Coffee time fellows.

COTTON: Well now, as to this one per cent — which is worth . . .

ROWETT: Coffee time!

HORNE: I would like to bring up the point that while perhaps ninety-nine per cent of the creative art today is really not . . .

ROWETT: COFFEE! DAMMIT!



... *One lump or two?*

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R. K. Macleod—Photography  
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## City of Ottawa Police Building Competition

Prize Winning Design by Peter Dickinson, Toronto



Letter from Charlotte Whitton, C.B.E., Mayor of Ottawa, to the Secretary of the Royal Architectural Institute of Canada.

*My dear Mr Carroll,*

Now that the snow of Christmas is beginning to recede a little, I am writing a letter which should have gone much earlier. I know, however, that whatever your general membership may think, you of the Architectural Institute in Ottawa will know that the Mayor was a little distracted from the ordinary course of her business from the third week in November until the morning after the elections. That, together with the year end municipal business, has delayed a courtesy that is no less cordial for being somewhat retarded.

I cannot sufficiently express, on behalf of the Board of Control and the Board of Police Commissioners and, indeed, the entire Council and City, the warm appreciation which is felt here for the splendid advice and assistance given to the Capital City through your membership here and in the Dominion as a whole, in the organization and judging of our competition for the new Police Administration Building.

The services given by Mr Balharrie with energy and enthusiasm could not have been finer but what impressed me and members of the Police Commission was the vivid imagination, the precision of execution and the sense of vitality, if I might add a phrase of my own, which characterized the response to the design of the architects across this country. In fact, we are so delighted that in the quarter century old dispute in respect to our City Hall, we have decided to seek again the assistance of the Royal Architectural Institute in the organization of a similar competition with somewhat higher award.

I am therefore writing to ask you to convey to your membership the warm appreciation of the City and that of myself, the Board and the Council as a whole and, of course, the Police Commission.

I know that His Worship Magistrate Strike joins me in ex-

pressing our particularly cordial appreciation to the members of your Institute who served as assessors, Mr Balharrie and Mr Maxwell Taylor who also served as Advisor and Secretary to the Committee.

With best New Year Wishes to your membership, I remain,  
Yours sincerely,

Charlotte Whitton

THE BUILDING is to house the Magistrate's Court and Offices, and the Police Department of the City of Ottawa.

The jury consisted of

Magistrate Glenn E. Strike, Q.C., Chairman of the Board of Commissioners of Police for the City of Ottawa

Mr Watson Balharrie, Architect, Ottawa

Mr C. Maxwell Taylor, Building Inspector and Supervising Architect for the City of Ottawa

The competition was not limited to architects in the City of Ottawa, and thirty-seven architects from coast to coast competed.

The decision of the jury was as follows —

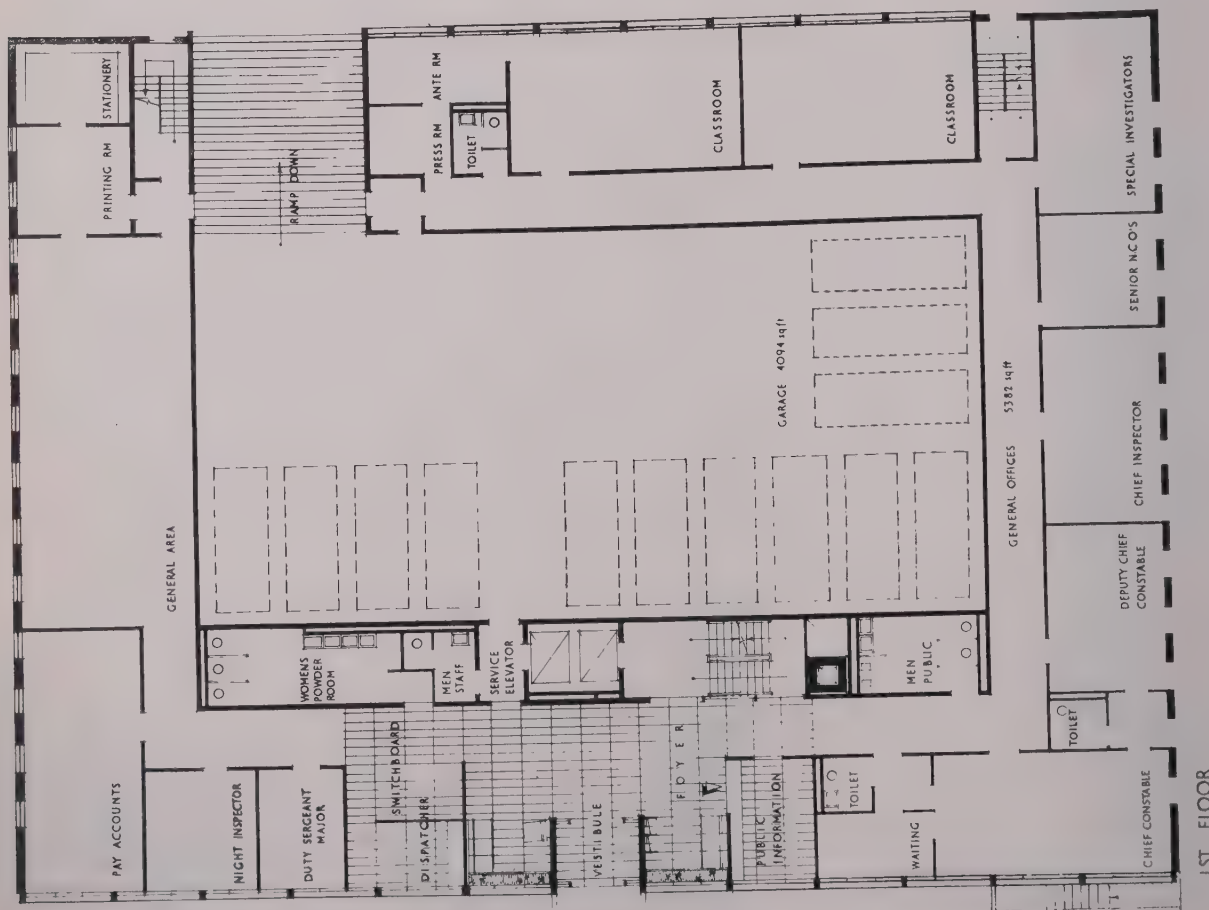
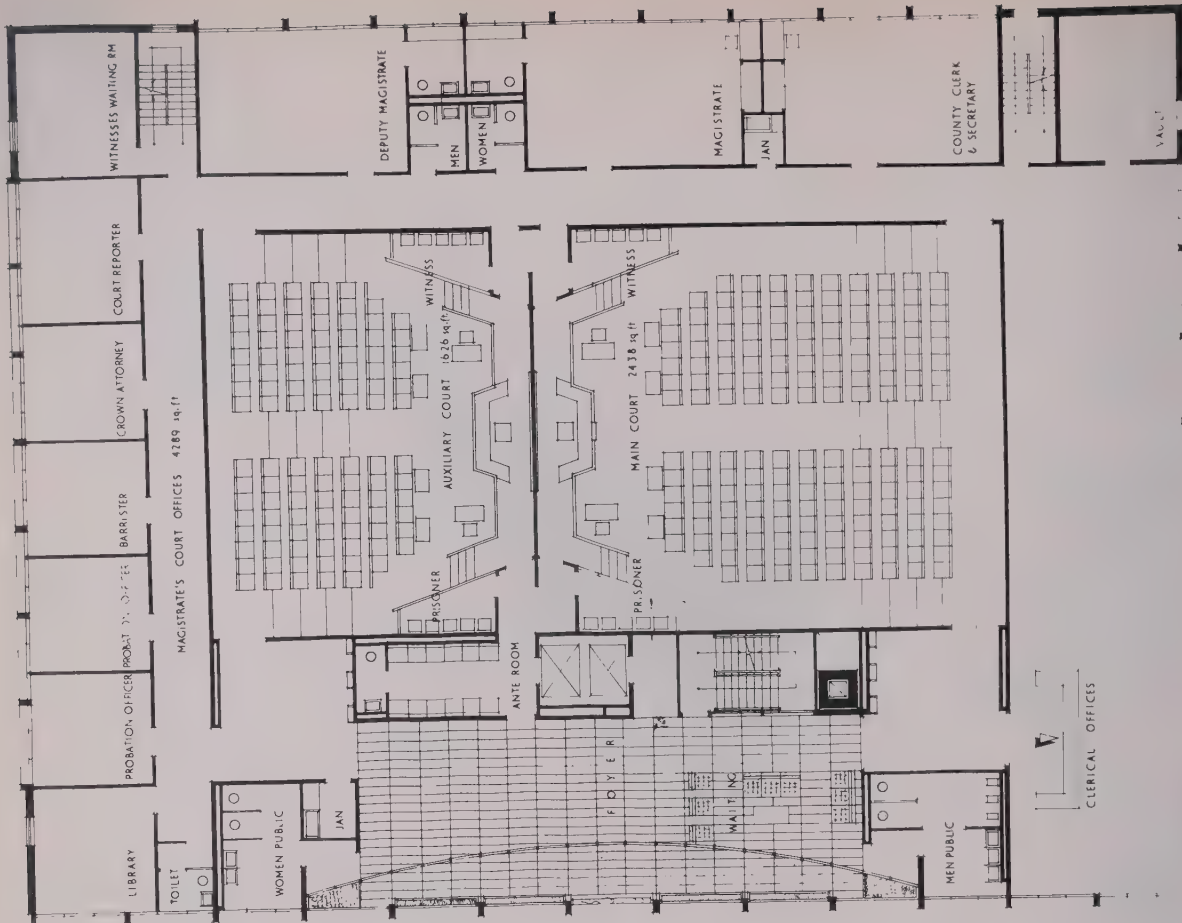
1st Award — Peter Dickinson, Toronto

2nd Award of \$500 — Hart Massey and Leo Dirassar, Ottawa

3rd Award of \$300 — Guy Desbarats and Ray Affleck, Montreal

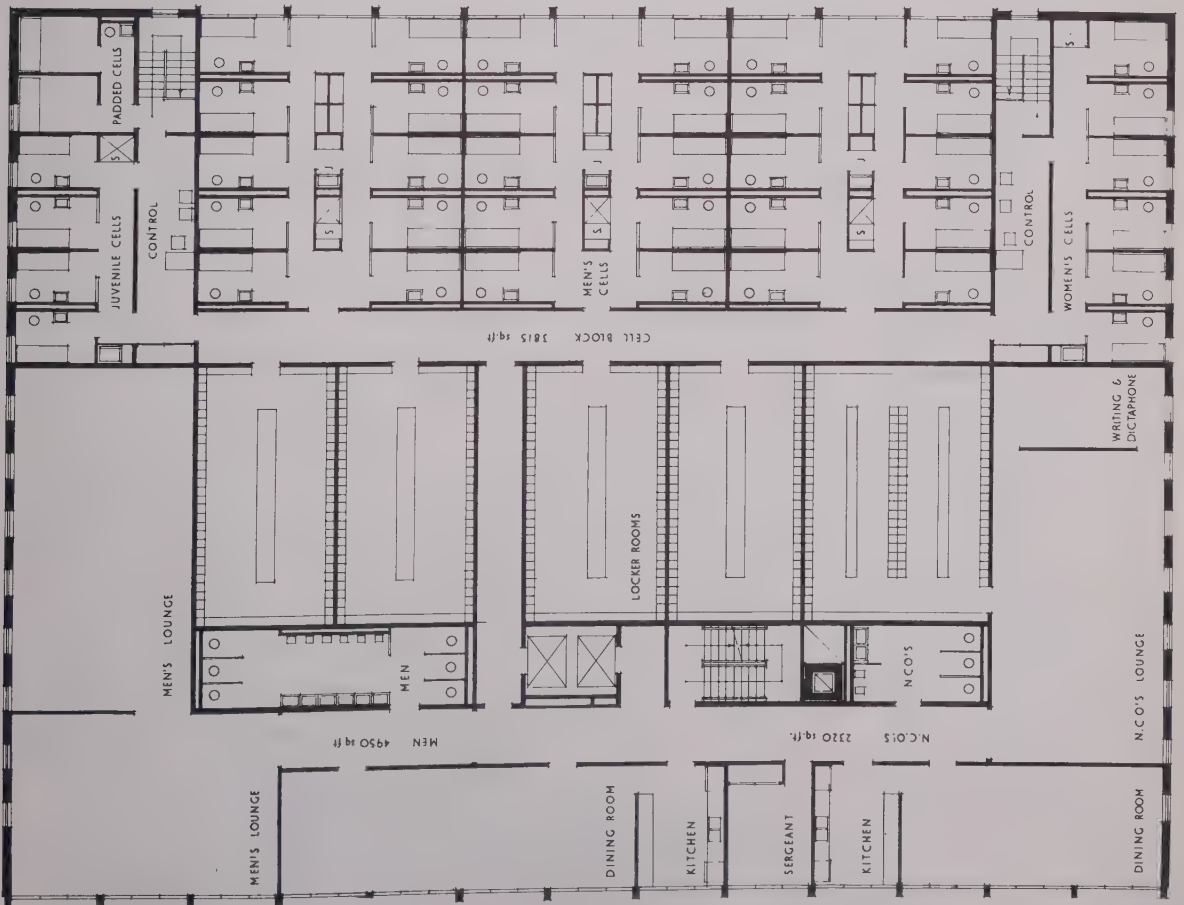
4th Award of \$200 — Fred Lebensold, Montreal



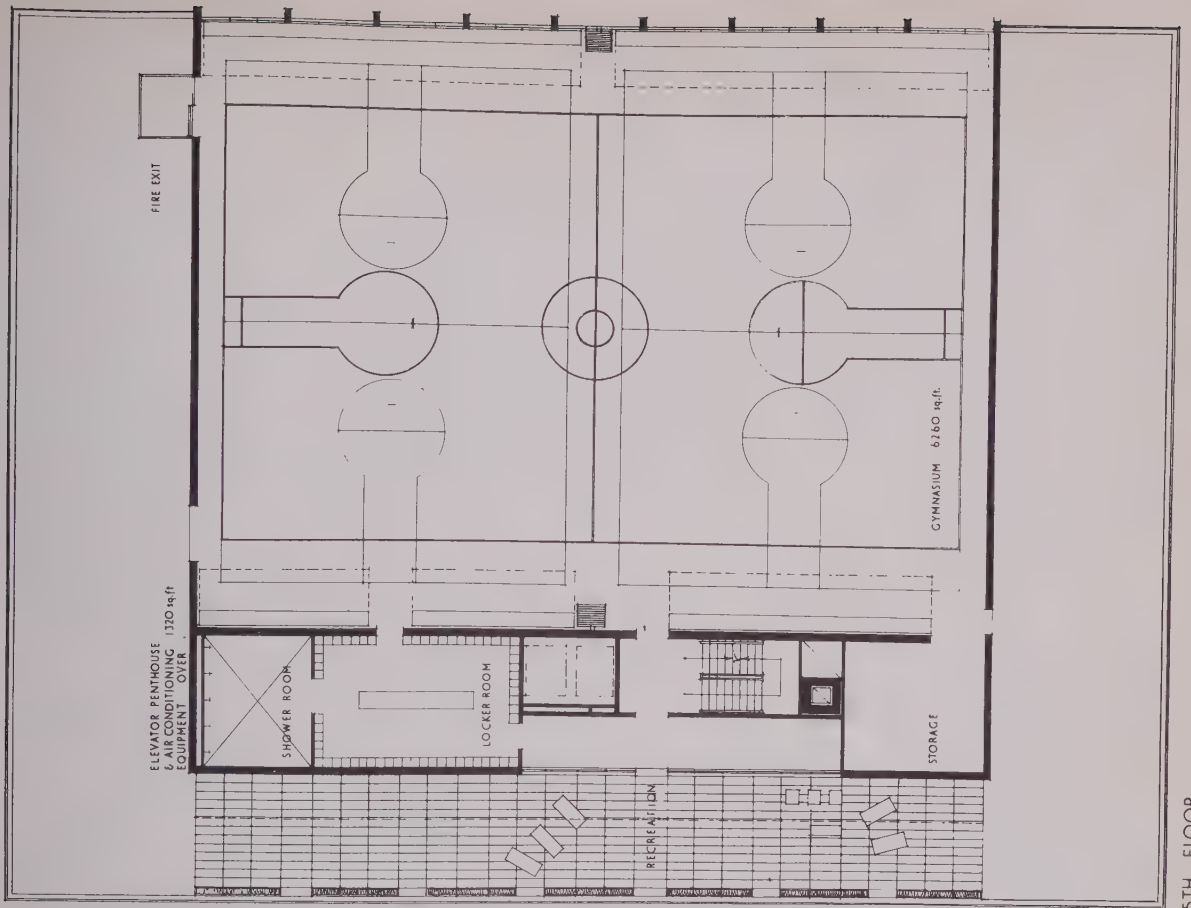


Floor plans of Winning Design on facing pages



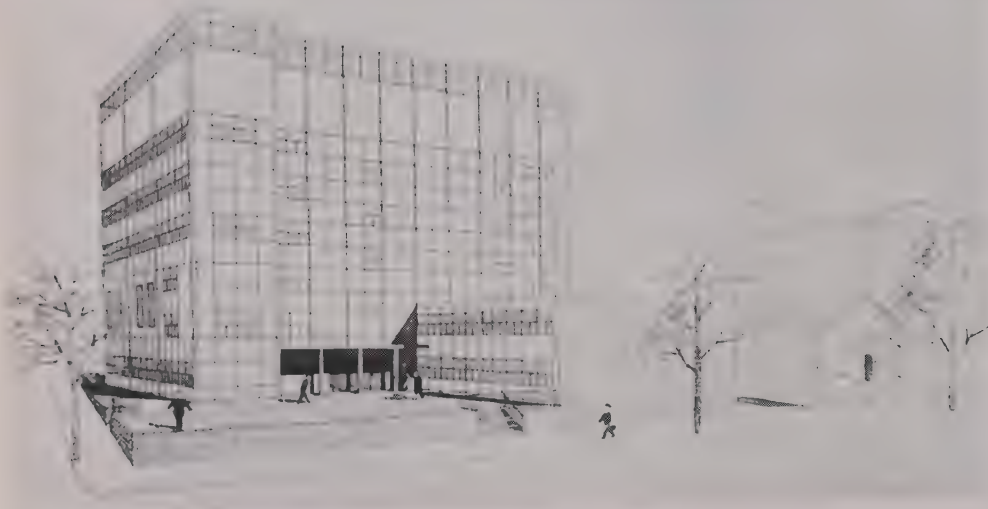


4TH FLOOR



5TH FLOOR

3rd Award  
Guy Desbarats and Ray Affleck  
Montreal



2nd Award  
Hart Massey and Leo Dirassar  
Ottawa



4th Award  
Fred Lebensold  
Montreal



## VIEWPOINT

*The view has been expressed that architecture in Canada is finding a characteristic Canadianism in this field. It is the opinion of many others that modern work being done in Canada does not express the character of Canada or Canadians, but is nothing more than a cold cribbing of the work of the U.S.A. and other countries.*

There is so little building in a true contemporary spirit in the Montreal area, that the question cannot be answered directly.

Urbanity of design and high quality of detail were certainly traditions of the old architectural offices, which we see expressed in many large commercial buildings and handsome private homes. Similar buildings today exhibit little of either quality.

The important new commercial or institutional structures are formless masses, unrecognizable as a "cold cribbing" of anything. They are distinguished by the thoughtless application of meaningless decorative clichés, often of contemporary U.S. origin, that is an international sign of architectural timidity today.

A few exceptional contemporary structures show signs of independent life, but these could only be discussed individually, and can hardly be described yet as characteristic or Canadian.

This is not necessarily true of other types of building activity. For examples, housing developments, on a scale and in a manner that almost indicate a folk architecture, the unmistakable American influence is being absorbed and transformed into a new brand of fantasy, that promises to continue the traditional Montreal nineteenth century architectural fancifulness.

A third example is that of church design that is independently dominated by the lingering influence of Don Bello, and the brick aesthetic of Belgium and Holland, alive in a fanciful way that can absolutely not be termed a "cold-crib" from anywhere else.

*Guy Desbarats, Montreal*

Am I supposed to agree that architecture in Canada should be characteristically Canadian, and am I supposed to agree that a "cold cribbing" of American and other work is bad?

I am all for more cold cribbing. We don't have nearly enough of it.

The good recent buildings I have seen in this country were cold cribs of Skidmore, Owings and Merrill, or Breuer or Gardner Dailey or somebody. The recent buildings which appeared characteristically Canadian were highly incompetent cribs of Skidmore, etc., and I, for one, don't believe that the provincial touch in this machine age has any rustic or wholesome charm. It is just all thumbs.

If a Canadian architect picks the best designer he can find on the international scene, gets to know the principles of design underlying his work, and then sticks to those principles like glue, that Canadian architect will make good buildings, in Canada.

*William S. Goulding, Toronto*

I feel that architecture in Canada cannot and should not be characteristic for three reasons:

1. Canadians live, work and play in much the same way as people do in many other countries.
2. The climates of different parts of Canada differ more from each other than from areas of other countries.
3. Most materials and equipment used in Canadian buildings are similar to those used elsewhere.

However, we might expect to find a regionalism in various parts of Canada, due mainly to climatic variations. But on the

prairies, what regionalism exists has nothing to do with climate or architectural design. Its features are:

1. Still relatively low land values cause low buildings and wide streets.
2. An aversion of the general public to painting, and building code regulations cause many stucco exteriors.
3. Pure functionalism causes the sky-line-relieving grain elevators, and European peasant and early settler influences cause peculiarities in isolated areas.

This does not mean that modern work being done on the prairies is "cold cribbing" of work being done elsewhere. Modern architects have been designing each building individually, but have naturally been watching and benefiting from the longer years of experience, or the exceptional talent of modern architects of other countries. Regionalism itself could be caused by "cold cribbing" of the work of a leading architect of the region, or the products of a local school of architecture, without expressing anything truly characteristic of the region.

I feel that until the prairie region has some design consideration peculiar to itself, some successful, innovating visionaries to copy, or some economical and peculiarly local building materials or methods, it will not have an architecture that can be called "regional".

*Mary L. Imrie, Edmonton*

Architecture in the Coast Region has a definite character, one expressing western Canada's free thinking and lack of traditional background. It has much in common with the West Coast American work but only because their techniques and living are similar.

The amazing thing is that this regional character has developed in only eight years. After many "experiments" a definite character is recognizable and is now starting to be refined.

The one design problem repeatedly unsolved is the climatic one, and rather than solve our problem of coolness, rain and low sun angles, much work copies standard (and often equally unsolved) American details.

In any region architecture depends more on the competency of the architects than nationality. The West Coast, with its high percentage of competent designers, is bound to be turning out a Canadian architecture in the true sense as long as its designers merely concentrate on an honest architectural solution of their local problem.

*John C. H. Porter, Vancouver*

There are, I think, slight differences between modern architecture in Canada and the work of other countries which reflect the differences between Canadians and other people. But these differences are still too subtle to result in work which is "characteristically Canadian". The reasons for this may be that at a time when we are being subjected to dominant continental influences, our national characteristics are insufficiently developed. The result, architecturally, is confinement to the regional aspects of a continental North American expression.

This seems to be borne out by the variation in work from east to west across Canada and the similarity which exists from north to south across the border.

However, I would not accept the criticism of "cold cribbing". There is considerable conflict expressed in our work, particularly in this part of eastern Canada, between regional characteristics and these continental influences. I think that it is only a matter of time before a characteristic architecture emerges out of this conflict.

*Vincent Rother, Montreal*

## NEWS FROM THE INSTITUTE

The President and the Secretary attended the Annual Meetings of the Canadian Construction Association, the Province of Quebec Association of Architects and the Alberta Association of Architects.

The President also attended the Annual Meeting of the Ontario Association of Architects, where he presented the 1954 RAIC Medal for the University of Toronto to Lucien P. Delean.

The Executive Committee appointed James A. Murray as the RAIC's representative in the Marketing Conference of the National House Builders Association, to be held at the N.H.B.A.'s Annual Meeting.

The Legal Documents Committee, in joint action with a committee of the Canadian Construction Association, completed the work of revising the Cost Plus Contract (RAIC Document No. 13) and it is expected that this document will be issued soon.

The Executive Committee calls attention to a release in the February 1955 issue of the *Journal* on the subject of copyright in architects' drawings, which is considered to be of special significance to the members of the profession.

The Massey Medals Committee is preparing for the next competition for the Massey Medals for Architecture, which is to be held late in 1955 and an announcement will be made to the members shortly.

The Executive Committee approved a proposal from the Minneapolis-Honeywell Regulator Company for a series of six advertisements entitled "The Value of The Architect", to be published in *Time* Magazine (Canadian).

E. J. Turcotte, (F), has been appointed as a delegate of the Royal Institute to the Electrical Power Section of the Canadian Electrical Association.

### CALENDAR OF EVENTS

Annual Meeting of the Nova Scotia Association of Architects at Halifax, May 6th, 1955.

1955 Annual Assembly of the RAIC, Nova Scotian Hotel, Halifax, Nova Scotia, June 2nd to 4th.

### ONTARIO

Ontario architects recently read with great interest about an important new element for the City of Toronto: O'Keefe's civic centre.

A city is a living organism. Living means changing. Any addition connotes a change and if we, human beings, really wish to lead this course of life, we have to ascertain the problems involved; we should have a proper understanding of what we are doing and of what our goal will be.

People in the Middle Ages created cities as wonderful expressions of the full life of devoted citizens. They knew how to mould its various facets into a hierarchic order. It is logical, that the basic thought for our young, fast growing cities on the North American continent was the practical idea of our ancestors. A gridiron pattern suited their one-sided aim and its lack of fantasy did not bother them.

We, in our days, are forced to continue what our ancestry started, however different our outlook on life may be. We have to adopt the rectangular scheme and its material-

istic fundamentals are a basis for our more ideological supplement. We grow a little more mature, our outlook on life is not as one-sided as our ancestors' was and we should represent such in our city.

Adding a new point of expression to a dull scheme is our difficult and yet beautiful task.

The location of new elements in the city is not merely a problem of practical nature now. We realize that locating an important element, a civic centre, organically, is a decisive step in Toronto's growth towards maturity.

On paper there are many possibilities. The fact, however, that municipal boards have the authority of expropriation, makes us think that there actually are great possibilities and a fair chance of locating the centre on the proper spot. This is more than a dream, if a man with great vision and comprehension, but also with great courage and perseverance, is at the helm.

Don't let the occasion slip!

*Jan H. Albarda, Thistletown*

### LA SOCIÉTÉ DES ARCHITECTES DU DISTRICT DE QUÉBEC

La Société des Architectes du District de Québec s'est réunie jeudi, le 13 janvier dernier au Cercle Universitaire. La réunion fut présidée par R. Dupéré.

En l'absence de R. Blatter, président du Comité des Conférences, G. F. Caron fit rapport sur ce Comité, et nous annonça que Monseigneur E. Lemieux, spécialiste en art sacré, sera notre conférencier de février. Après lecture des rapports des différents comités, Maurice Mainguy donna le programme de la prochaine assemblée annuelle de l'AAPQ à Montréal, et il invita les membres à s'y rendre nombreux.

Plusieurs points d'intérêt local furent ensuite discutés, et une proposition de G. Amyot, relative à la construction d'un édifice à bureaux d'architectes, intéressa vivement plusieurs membres qui doivent se réunir incessamment pour en discuter la possibilité. A l'issue de la réunion, monsieur Georges Demers, président de la Corporation des Ingénieurs Professionnels de la Province de Québec, donna une conférence sur "La Profession d'Ingénieur". Il fut présenté par J.-B. Soucy et remercié par A. Robitaille.

*Noel Mainguy, Secrétaire*

### ANNOUNCEMENT

His Excellency, The Rt. Hon. Vincent Massey, C.H., Hon. FRAIC, has been elected an Honorary Fellow of the Royal Institute of British Architects.

Robert Pilot, M.B.E., D.C.L., Past President of the Royal Canadian Academy of Arts, has been elected an Honorary Associate of the Royal Institute of British Architects.

A.J.C. Paine, (F), has been elected a Fellow of the Royal Institute of British Architects.

Glenn Stanton, Past President of the American Institute



of Architects and an Honorary Fellow of the RAIC, was recently elected an Honorary Corresponding Member of the RIBA. At a meeting in London, Mr Stanton replied to the greetings of the President of the RIBA as follows:

"We have the opportunity of being very close to one of your godchildren, the Canadian Institute, and we have enjoyed that association very much. It was my privilege to go to Vancouver to meet the distinguished Past President, Mr Graham Henderson, and Mrs Henderson, and your remarkable Secretary. We had the pleasure of bringing them across that unfortified border. I should like you to know that wherever the Hendersons and the Secretary went in Canada and in the United States, they left friends — very warm friends — on a very long trail. We were proud to have them at our headquarters in Washington and in my own home town. We hope that that can happen more often, and I should like to invite you informally now, until you have a more formal invitation, to set aside some time in May of 1957 to come to Washington to help us celebrate our centennial. Thank you, Mr President, it has been a great pleasure to be with you."

#### VANCOUVER CIVIC AUDITORIUM COMPETITION

Sixty-three schemes were submitted from 232 applicants, 20 from British Columbia, 15 from Ontario, 12 from Quebec, 8 from Manitoba, 6 from Alberta, 1 each from Saskatchewan and Prince Edward Island.

First Prize: (\$5,000 and the commission)	to a group consisting of R. T. Affleck, J. Michaud, G. Desbarats, H. Sise and D. F. Lebensold, of Montreal
Second Prize: (\$2,500)	J. Clayton and K. Bond, of Calgary
Third Prize: (\$1,000)	J. Paivio of Calgary
Honourable Mentions: (\$200 each)	C. Owtram of Vancouver
	W. R. Ussner and J. C. Peeps, of the University of British Columbia
	H. Semmens and D. C. Simpson of Vancouver
	Green, Blankstein, Russell and Associates of Winnipeg
	J. B. Parkin Associates of Toronto

The first three mentions were especially commended by the jury. The following architects submitted schemes which were also commended and placed in the exhibition shown at the Vancouver Art Gallery:

Gibson and Pokorny (Toronto)  
 Read and Lichtensteiger (Vancouver)  
 Cocker, Gardner and Huggins (North Vancouver)  
 John Bland (McGill University)  
 Clack and Clayton (Victoria)  
 Roy Sellors (University of Manitoba)  
 Sharp & Thompson, Berwick, Pratt (Vancouver)  
 Victor Prus (Brockville)  
 Eugene Janiss (Toronto)  
 Andrew Blouin (Westmount)  
 McCarter, Nairne & Partners (Vancouver)

*Fred Lasserre*

*Chairman, Board of Assessors*

#### EDWARD LANGLEY SCHOLARSHIP

##### *Origin*

In 1935, Mr Edward Langley, distinguished architect of Scranton, Pennsylvania, died, leaving a legacy to be known as the Edward Langley Scholarship. The income was to be used for scholarship purposes and particularly in aid of students who are residents of the United States and Canada, in the study of architecture. The fund was to be administered by the American Institute of Architects. Starting with 1936, a total of forty-nine awards have been made, including five awards to Canadian

students.

##### *Award Provisions*

The amount of the scholarship varies widely and is determined by the need of the applicant. Each recipient is committed to make a detailed report to the Institute at the end of his training, setting forth the values he feels accrued as a result of his scholarship.

##### *Application Procedure*

Application shall be made on AIA Form S70 and shall be from the student recommended by the head of the architectural department of any accredited school or member of the Association of Collegiate Schools of Architecture. On or before April 15, nominations shall be mailed to the Regional Director of that region, who in turn will submit them to his Regional Committee for their selection of a regional candidate. This Committee will select the applicant that they believe most deserving and forward their recommendations to the Institute. The Institute Committee will recommend to the Board of Directors the number of candidates selected from the regional candidates as they feel most deserving and within the funds available. The awards are made by the Board of Directors. For Canadian students, the Royal Architectural Institute of Canada will designate candidates studying in Canada.

##### *Policy in Selection*

Weight in selection for this award is given to character, ability, need, purpose of the grant, and potential contribution to professional knowledge or welfare.

##### *Procedure in Canada*

In Canada, the procedure is to obtain the AIA Form S70 from the Director of an accredited Canadian School of Architecture, to complete it, including the recommendation of that Director and send it to the Secretary of the Royal Architectural Institute of Canada, 88 Metcalfe Street, Ottawa, Ontario *on or before 15 April, 1955*. If and when nominations are received the RAIC may recommend one of these to the American Institute of Architects.

#### ACKNOWLEDGMENTS

The following committees should have been included in the December issue devoted to the new OAA Building. They have just been received by the *Journal*.

*Permanent Premises Committee:* Earle L. Sheppard, Chairman; Gordon S. Adamson, Wm. E. Fleury, F. H. Marani, Alvin R. Prack.

*Building Finance Committee:* A. S. Mathers, Chairman; Burwell R. Coon, G. Roper Gouinlock.

*Furnishings Committee:* Gordon S. Adamson, Chairman; A. S. Mathers, John C. Parkin.

*House Committee:* Wm. E. Fleury, Chairman; F. Frank Brennan, E. C. S. Cox, George D. Gibson, John C. Parkin, G. Everett Wilson.

The architects of the building omitted to mention Camesco Lighting Limited who were responsible for the lighting in the new headquarters.

#### FUTURE ISSUES

April	Maritimes
May	Office Buildings
June	General
July	Saskatchewan

#### NOTICE

At present the Editorial Board has been responsible for topics for **Viewpoint**. This has turned out to be a successful feature in the *Journal* and the Board would like to



receive topics from members from which it may make a selection. The Board would be glad to receive suggestions from any member.

Members have written that they are glad that **O Canada** was revived, but while the country abounds in suitable subjects, the kitty is getting low. Any clear snapshot will do, and members interested in Canadiana are asked to send us examples as quickly as possible. We would regret to drop **O Canada**.

## O CANADA



*"Thy hyacinth hair, thy classic face".*

## BOOK REVIEWS

**BACKGROUND TO HOSPITAL PLANNING** by H. W. C. Vines, M.A., M.D. Published by Faber and Faber Limited, London; British Book Service (Canada) Ltd., Toronto. Price \$6.00.

It is unusual to have a professor of pathology write a book on hospital planning. In this instance, the author has a considerable degree of qualification for he was chairman of the Planning Committee for the new Charing Cross Hospital and Medical School. As the title indicates, this volume provides the "background" to hospital planning; in other words, the major portion of this book deals with the functional aspects of hospital work and the importance of having the hospital facilities meet these functional requirements. In preparation for his task, the author travelled extensively in America and on the Continent; much of his text is an analysis and appraisal of what he has seen in various centres. It is apparent that he was much impressed with what he saw in America, for many of the features which he strongly approves or advocates are ones which are generally accepted here by leading hospital planners.

For instance, he favours the vertical as opposed to the pavilion pattern; he favours pneumatic tube installations, better nurse-patient communications, and more room toilets; he would like to see in British hospitals more mechanization, better plumbing and more use of labour-saving equipment in general. He would like to see hospitals away from shopping centres; have them include a branch bank, post office, barber shop and a depot for receiving clothes to be cleaned and shoes to be repaired. He is highly critical of policies which make it difficult for planning committees to provide the facilities which patients really need, and makes a good case to prove that expenditures on the provision of hospital facilities are investments

which return ample dividends.

Throughout the volume the author stresses the importance of developing the details of the plan so as to improve service to the patient. Better outpatient arrangements, smaller general wards, hotter food service and more convenient arrangements for the transfer of patients are advocated. The author wrestles with the same problems which we have here — where to locate the food service; how to dispose of garbage and of ward dressings; how to plan for student teaching. Should operating rooms be decentralized? How large should a hospital be? On this point he sets a maximum size for a general hospital of 800 beds. He would set the lower level at about 200 beds, but would recognize a lower tier of less than 100 beds staffed by general practitioners. Although many would agree with his upper level recommendation, it would be difficult to insist on such a high floor in this country with its greater distances, where approximately half of our present general hospitals are not over 50 beds in size.

Some of his conclusions may be controversial. Although, like so many British writers, he carefully presents both sides, as, for instance, in favouring a kitchen on the top floor. He questions the desirability of planning for future expansion, for the addition of beds usually means overcrowding and inadequacy of essential services. In this country, with its growing cities and towns, we stress the importance of the long-range or master plan and try to make our basic services oversize so that they can serve more beds. He doubts the need of bed curtains in view of the greater use of toilets by ambulatory patients. He would have in-patients and out-patients of the same department or skill on the same floor level. As a pathologist, he favours the central vacuum with corridor base outlets as providing less risk of bacterial dissimulation than the use of the individual domestic type of vacuum cleaner.

Dr Vines does not attempt to provide a practical working manual on planning; he gives no areas or check lists; his illustrations are strictly diagrammatic and without detail in order to show functional relationships. He does undertake to clarify the functional background of the hospital as it would affect the planning and indicates what should be provided and why in order to meet these needs.

Harvey Agnew, M.D.

**LE CORBUSIER Oeuvre Complète 1946-1952.** Editions Girsberger Zurich, Switzerland. Price \$11.72.

Shortly before the appearance of this book, the author was awarded the Royal Gold Medal for Architecture at an impressive ceremony in the RIBA London. It was an unusual event, for, after having been warmly praised and paid homage to by several august speakers, Le Corbusier made an unusual speech in return — he simply listed the series of failures he had experienced during the past forty years, referring to himself as a *cheval de frêne*, and to the medal as another button for his harness. However, in the course of his speech he also spoke of *man* as 'le seul objet de mon étude', and I think that in the import of these words lies the essential difference between the life and works of this man and that of the other great architects of our time, and perhaps the reason for his seeming bitterness.

If we look at Mies and Wright, I think we can say that they have throughout their careers directed their creative energies primarily to the sculptural aspect of architecture. That each, in his own way, has been occupied with the problems of space as it affects man intimately within the confines of an individual building, and, in solving these problems, has created, through the media of his own personal language of form and materials, architectural masterpieces. But neither of them has revealed to any great extent an engagement with society as a whole, in this respect differing from Le Corbusier.

For Le Corbusier, architecture is a means to an end, and that end is more than sculpture; it is the human being that is contained and influenced by whatever he, as an architect, creates. So that from the beginning, Le Corbusier has been engaged in architectural battles that concern the many, rather



than in artistic struggles that would concern only himself as the creator. That is not to say that in the individual buildings he has produced are not to be seen powerful expressions of his own artistic philosophy. But Man to Le Corbusier has always embraced the concept of all men, and he has persistently attempted to understand and improve His conditions of existence on this earth.

Thus, in the city, where these conditions can be seen at their worst, Le Corbusier saw a monster which had to be challenged, conquered and tamed, so that its inherent qualities could be turned into blessings for mankind. And in the four volumes preceding this one, we see the many studies and projects which left his atelier, new city plans, systems of communication, concepts for multiple housing, and ways of harnessing industry to help build La Ville Radieuse — always with the daily cycle of man as the point of reference.

In trying to work for the many, Le Corbusier found that he also had to put up with the many, in the form of committees, authorities, officials, and government bodies, and with this came his endless source of frustration. It seems that the days when individuals alone could change the face of a city, or even a country, ended with the Place de la Concorde. So that after so many years of idealistic struggles with so little realized, it perhaps is not too difficult for us to understand why he becomes somewhat bitter at man's own stupidity. His list of failures was quite long. But were they failures? Of course not. For what Le Corbusier did not mention in his speech was the fact that what to him were personal frustrations were to others magnificent successes. This is well demonstrated by the host of followers and disciples he has, people who have embraced the principles of these very 'failures', and who are in fact carrying out his projects in their own manner, all over the world.

The Marseilles project bears out notably this social attitude I have referred to. In its varied contents, its cross section, and its outward appearance, this building becomes more than just an apartment, or an equation of rental space, but is rather an expression of a social complex, a unity of living as he calls it. And with it, Le Corbusier has created a new aesthetic which is already having its influences the world over. Compare the texture of the façades, which stems from the dwelling units themselves, to the smooth and inhuman façades of the Riverside apartments by Mies, which do express something, not the contents, man, but the machine which man has developed to mathematic perfection.

And in L'Unité, is also implicit Le Corbusier's whole philosophy of the green city, which we all know so well. In his plans for Bogota, and Ismir, Turkey, are further extensions of this principle, and in his project for Chandigarh we see it actually being carried out today in the fullest possible scale.

Here we can observe how Le Corbusier has taken a culture foreign to his own, has imposed on it certain principles of planning which are universal, his Law of the Seven Routes, or his zoning of the varied activities, and has at the same time searched for, discovered, and expressed those elements of the culture in which he was working; he has even symbolized these in the plan shapes of his grouping of buildings, as well as in several works of sculpture.

In the various individual buildings shown in this volume, the houses, the basilica, the chapel, Le Corbusier reveals a radical departure from the rigid geometrical disciplines of his earlier works, to a more poetic, fluid, almost primitive feeling for form, inspired no doubt by the simple and splendid landscape about him. But today, he works always within the harmonics of the Modulor, his new instrument of measure, which he discusses briefly, but which will be fully developed in his Modulor 2, on which he is now at work.

My only regret is that Le Corbusier has been involved with problems of planning and building in countries where only

archaic methods were possible, and which reflect little of what he would do in our own steel and glass society. But then, the principles are the most vital part of his works, and these can surely be taken up just as easily in Canada, as they have been in South America, England, Italy, or for that matter the United States.

*Irving Grossman*

**POWER IN BUILDINGS** by Hugh Ferriss. Published by the Columbia University Press, New York; Oxford University Press, Toronto. Price \$9.00.

This is a non-technical book, addressed primarily to the layman. Under the Arnold W. Brunner Award, of the Architectural League of New York, Hugh Ferriss was enabled to take time off to tour the United States to record public buildings which had been built or designed since 1929. He was on the lookout for buildings which, in his opinion, represented aesthetic achievement, were built according to modern technology, and which indicated "some likely ingredients" for an indigenous American architecture. The sixty drawings he chose for this book begin with a rhythmic drawing of the viaduct on Washington Heights, New York City, several enormous power dams, a beautifully arranged study of a grain elevator, and a number of industrial plants and office buildings; including the Johnson Wax Company Building, Lever House, Rockefeller Center, and some preliminary studies for the Empire State Building.

Mr Ferriss was retained as special consultant on the planning board for the United Nations Headquarters. He attended the conferences held by the planning staff and the board of design consultants, illustrating in perspective the numerous ideas contributed by the consultants. Most of the latter part of this book consists of these preliminary studies, together with a most interesting text describing the changes and growth of the architectural conception.

According to Mr Ferriss's drawings, the power in American buildings seems to rest in simple geometric forms, of gigantic scale, which quite dwarf the people who move about them. This quality is emphasized by his dramatic use of graded tone — suggestive of theatre lighting. After a while one begins to long for other virtues: gentler and less impressive, perhaps, but equally important.

Though he may have drawn his buildings to look forbiddingly aggressive and impersonal, the text which goes with each drawing takes the reader into the draughting room to meet the architect, and to watch him in action, in very human terms. And his introduction; where, after close association with prominent architects for more than forty years, he traces the development of architecture in the U.S.A. through traditionalism and functionalism, and he states his views regarding the contemporary scene; reflects a man of great personal warmth, sincerity, and staunch belief in the creative role of the architect.

*John A. Hall*

**THE CASTLES OF GREAT BRITAIN** by Sidney Toy. Published by the British Book Service (Canada) Ltd., Toronto. Price \$5.00. To the lecturer in medieval history, whether of social or architectural history, this is an extremely useful book. Equally, to the romantic layman far from the scenes of knightly chivalry, it should help pass many a 'wintry' night. It is profusely illustrated with photographs and plans. This reviewer was amazed not only at the number of castles still extant, but at the extraordinary "geometry" displayed in some plans. All who are interested in the architecture of the Middle Ages in the United Kingdom will be indebted to Mr Toy for his painstaking research even though a casual perusal will indicate that his has been a labour of love.

*Eric Arthur*



## HEAT TRANSMISSION THROUGH GLAZING

*Single Glazing:* Transmission through a glazed area takes place in the same way as with any other medium. The inside surface is warmed in general by radiation and by convection of the air inside, the heat is transferred to the outer surface by conduction through the glass and there dissipated to the outer air by convection and re-radiation to the outside.

*Double Glazing:* Although changing the thickness of the glass has a negligible effect

on the transmission of heat through a pane, the use of separated panes, as in double glazing, is important since the thermal resistance of an air space is high.

The effect of a double-glazed window in comparison with single glazing may be seen from the table.

The thermal resistance of the air space between the glass panes increases with the separation up to about  $\frac{3}{4}$  in., above which it is virtually constant.

**TABLE GIVING RESISTANCE AND OVERALL TRANSMISSION FOR TYPICAL WALLS AND FOR GLAZING OF VARIOUS TYPES**

CONSTRUCTION		RESISTANCE (including surfaces)	AIR-TO-AIR HEAT TRANSMISSION BTU./ft. <sup>2</sup> (°F) (hour)
BRICK WALLS	8" brick — no interior finish	2.00	0.50
	8" $\frac{1}{2}$ " plaster	2.17	0.46
	8" gypsum lath ( $\frac{3}{8}$ ")	3.33	0.30
	8" plastered $\frac{1}{2}$ "		
	8" furred 2"		
	16" brick — $\frac{1}{2}$ " plaster	3.70	0.27
CONCRETE	6" poured concrete, with no interior finish	1.27	0.79
	6" poured concrete, gypsum lath ( $\frac{3}{8}$ "), plaster $\frac{1}{2}$ ", furred 2"	2.56	0.39
HOLLOW CONCRETE BLOCKS	8" gravel aggregate, no interior finish	1.79	0.56
TIMBER	Clapboard wood siding, $\frac{5}{8}$ " plywood sheathing, studs, $\frac{1}{2}$ " insulating board	4.35	0.23
	Clapboard wood siding, $\frac{5}{8}$ " plywood sheathing, studs, $\frac{3}{8}$ " plywood	3.33	0.30
GLAZING	$\frac{1}{8}$ " glazing	.86	1.16
	$\frac{1}{4}$ " glazing	.87	1.15
	$\frac{1}{4}$ " double glazing and $\frac{1}{2}$ " air space	1.72	.58
	$\frac{1}{4}$ " triple glazing and two $\frac{1}{4}$ " air spaces	2.13	.47

Values above assume still air at 70°F indoors, and 10°F air at 15 mph outdoors.  
Variation of values with temperatures ordinarily encountered of no practical significance.

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**P I L K I N G T O N   G L A S S   L I M I T E D**  
H E A D   O F F I C E :   1 6 5   B L O O R   S T .   E A S T ,   T O R O N T O